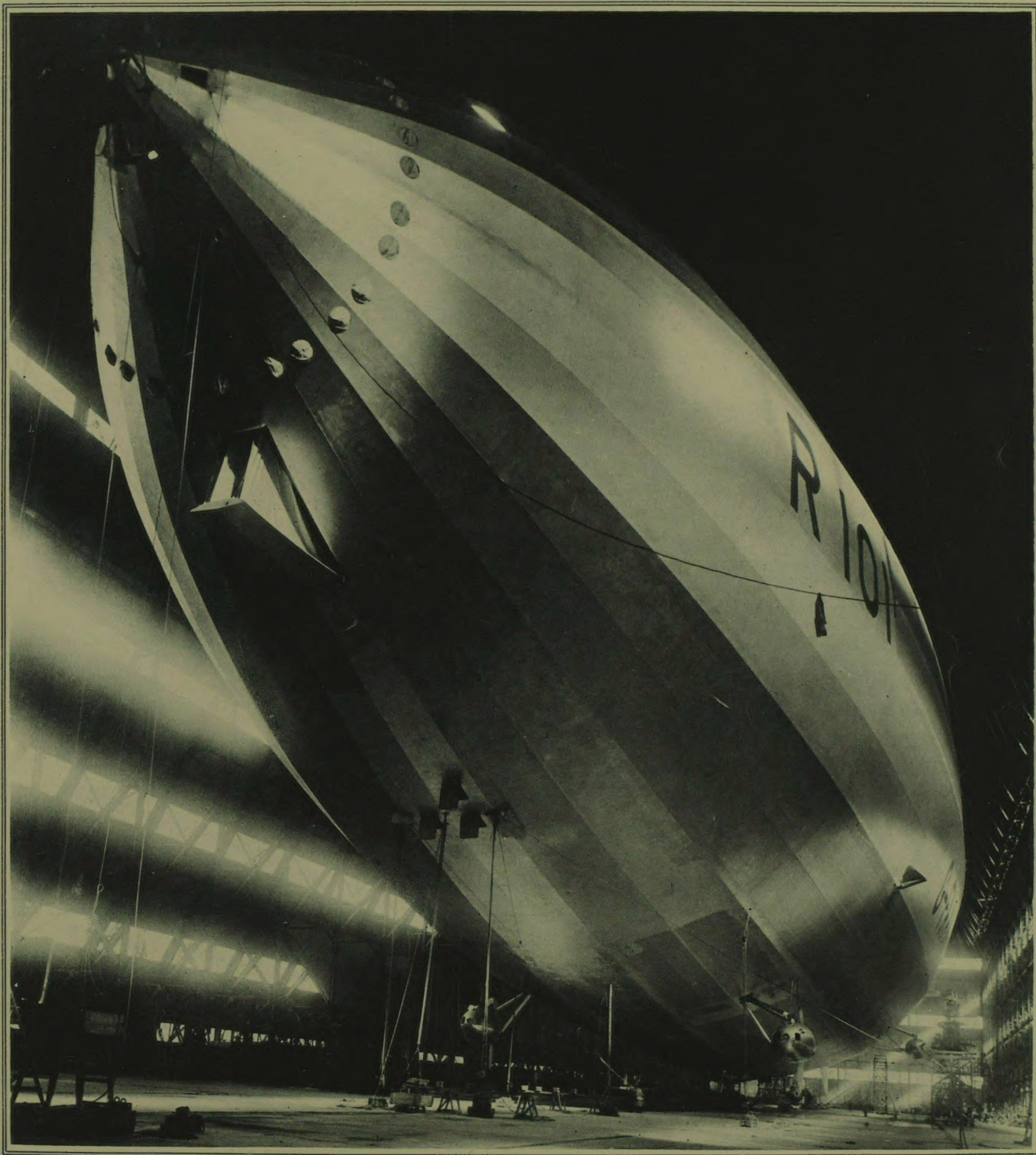


# THE ILLUSTRATED LONDON NEWS

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SATURDAY, OCTOBER 12, 1929.

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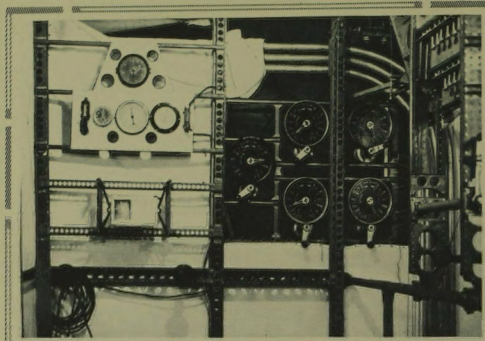
THE WORLD'S LARGEST AIRSHIP YET COMPLETED, WHOSE TRIALS HAVE BEEN, AWAITED WITH EAGER INTEREST:  
"R 101" FLOATING IN HER VAST HANGAR AT CARDINGTON.

The public has long awaited, with intense interest, the trials of the two new and enormous British airships, "R 101," recently completed in the Royal Airship Works at Cardington, Bedfordshire, and her companion giant, "R 100," nearing completion in the works of the Airship Guarantee Co., at Howden, Yorkshire. The launch of "R 101" was arranged for Saturday, October 5, but unfavourable weather forecasts caused a postponement. On the 7th, the next date fixed

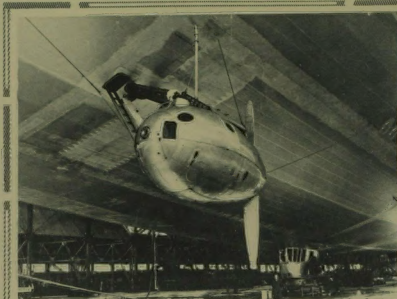
provisionally, the ground crew of 400 men were warned to stand by in readiness from 5.30 a.m. that morning; but once more the weather proved unpropitious. It was stated that, in passing through the hangar doors, the airship would leave only a space of 8 ft. between her top and the roof, and that forty-eight hours would first be spent in mooring-mast trials, followed by short flights and frequent returns to the mast. Detail photographs appear on pages 618 and 619.



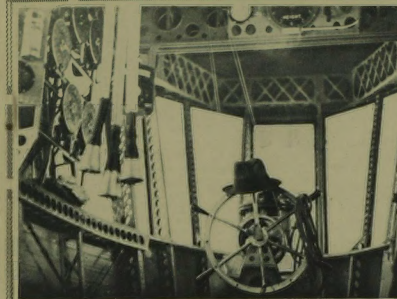
# BRITAIN'S NEW AIR GIANT WHOSE TRIALS HAVE BEEN EAGERLY AWAITED: DETAILS OF "R 101" AND "R 100."



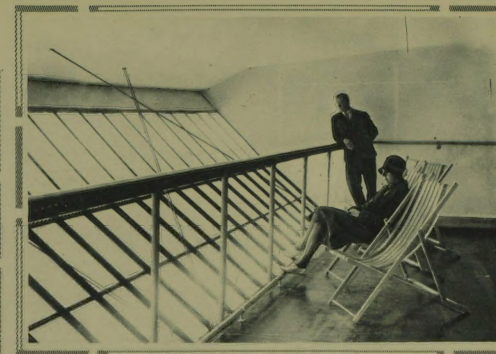
1. THE "BRAIN" OF THE WORLD'S LARGEST COMPLETED AIRSHIP, "R 101": THE CAPTAIN'S CONTROL-ROOM, WITH ITS INTRICATE APPARATUS.



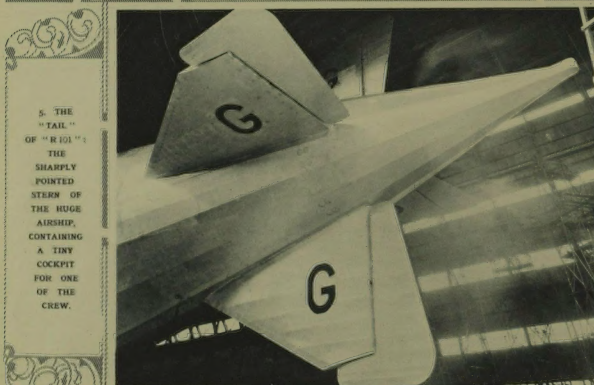
2. APPROPRIATELY KNOWN, FROM THE SHAPE, AS A "POWER EGG": ONE OF THE FIVE ENGINE-CARS OF "R 101."



3. THE INTERIOR OF THE CONTROL CABIN IN "R 101": A VIEW SHOWING A HAT PLACED ON THE WHEEL TO INDICATE PROPORTIONS OF SIZE.



4. WHERE PASSENGERS WILL OBTAIN WONDERFUL PANORAMIC VIEWS DURING A FLIGHT: THE OBSERVATION BALCONY IN "R 101."



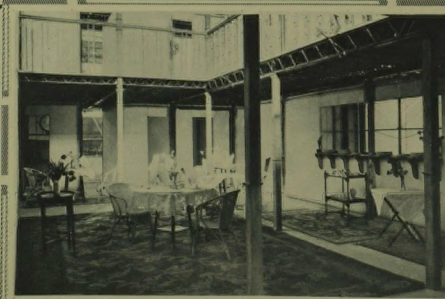
5. THE "TAIL" OF "R 101": THE SHARPLY POINTED STERN OF THE HUGE AIRSHIP, CONTAINING A TINY COCKPIT FOR ONE OF THE CREW.



6. THE LOUNGE IN THE CENTRE OF THE PASSENGER SECTION OF "R 101": A SPACIOUS ROOM, SHOWING A DOOR TO THE OBSERVATION BALCONY (LEFT BACKGROUND).



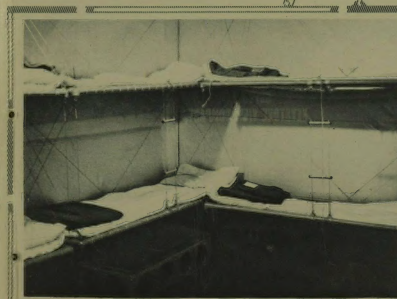
7. WITH ELECTRIC COOKERS AND STOVES, PIPES AND WATER-CONTAINERS, ALL MADE OF ALUMINIUM, TO "REDUCE WEIGHT": THE KITCHEN OF "R 101."



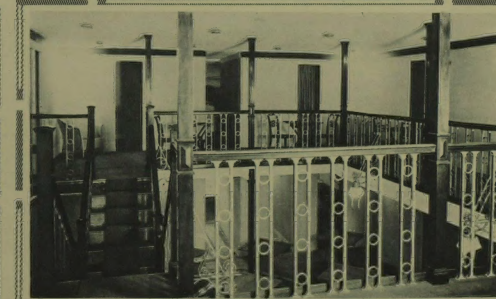
8. ABOARD "R 100" THE COMPANION SHIP (NOT YET COMPLETED) OF "R 101": A DINING-SALOON SUGGESTING THE SOLIDITY AND LUXURY OF A LINER.



9. FOR COMPARISON WITH THE ADJOINING PHOTOGRAPH (NO. 8): A CORNER OF THE LUXURIOUS DINING-ROOM OF "R 101," WITH TABLES LAID.



10. IN THE CREW'S SLEEPING QUARTERS ABOARD "R 101": A CORNER SHOWING THE DOUBLE ROWS OF BUNKS, WITH LADDER STEPS TO THE UPPER BERTHS.



11. IN "R 100"—A SISTER-SHIP TO "R 101" APPROACHING COMPLETION AT HOWDEN, YORKSHIRE: THE UPPER PART OF THE GALLERY IN THE PASSENGER QUARTERS.

The State airship, "R 101," whose trials (as noted under the complete view of her on our front page) were arranged for October 5, and postponed more than once owing to unfavourable weather, is the largest airship yet completed in the world. She has been built in the Royal Airship Works at Cardington, Bedfordshire, while her companion ship, "R 100" (in which two of the above photographs, Nos. 8 and 11, were taken) is approaching completion in the works of the Airship Guarantee Co., at Howden, in Yorkshire. Originally, "R 101" was scheduled to carry 100 passengers, and has accommodation for that number, but with the present engines she can only take fifty-two. The reduction was due to the decision to eliminate petrol as the main source of power, in favour of the much cheaper furnace oil, which affords virtual immunity from risk of fire. The change, however, involved producing a Diesel type of engine of weight low enough for aviation, and so far the hopes of obtaining such an engine have not been realised. The fact that "R 101" is the first airship to dispense with

PHOTOGRAPHS OF "R 100" (Nos. 8 and 11) REPRODUCED FROM "THE WORLD, THE AIR, AND THE FUTURE."

petrol is, however, an important step in progress. She has also been designed to withstand much stronger vertical air currents than the German "Graf Zeppelin," but these advantages have meant extra weight in engines and their cars, known from their shape as "power eggs." The passenger-rooms are spacious and comfortable, and despite their light construction, chiefly of light wood, fabric, duralumin, and aluminium, present the apparent solidity of an ocean liner. This reduction of weight to a minimum is especially noticeable in the electric kitchen, where the cookers and stoves, pipes and water-containers, are all of aluminium. Passengers will come on board by way of the mooring-masthead at a height of 200 ft. The five engine-cars look very small against the huge bulk of the ship, and the only other projection is the control-car. One of the most notable features of "R 101" is the perfect smoothness of the outer skin. Openings in the "nose" ensure a current of fresh air throughout.

By COMMANDER SIR CHARLES DENNIS HUNTER, R.N. By COURTESY OF THE PUBLISHER, MR. ALFRED A. KNAPP.





By G. K. CHESTERTON.

IN a recent issue of *The Illustrated London News* there were some very beautiful coloured reproductions of scenes of religious ritual; which, the reader will be glad to learn, have provided me with a real hope and vision of the Reunion of Christendom. Here at last I find the essentials of the true Faith of the Future; the creed which all thoughtful men can accept; the creed that suits itself to the best thought of the age; the religion that is purely spiritual, as Dr. Barnes would say, being purely in the spirit of the times; the religion that appeals to something deeper than creed and dogma; the religion for the plain man, for the practical man, and especially for the business man; the vital appreciation of values in which we can all agree; the formula that will unite all the Churches, reconcile all the conflicting parties in the Church of England, and finally unite, after two hundred years of civil war, the nine hundred and ninety-nine True Religions of Scotland. Need I say that I allude to the vivid picture of the worship of Namse, the God of Wealth?

A worship so modern, so rational, so much in touch with the whole spirit of the time, cannot be long in extending its full and formal establishment from Tibet to Tooting. I say its full and formal establishment, because it is obvious that the deeper, quieter, more truly spiritual influence of the god has long been prevalent in Tooting and elsewhere. But, though we have most of us seen a good many manifestations of the general affection felt for Namse the God of Wealth, I have never seen any manifestation of him half so attractive or so jolly as his appearance in the coloured photograph in *The Illustrated London News*. The ordinary dingy, sulky millionaire is afraid to wear crowns and crests like the ancient tyrants; he knows in his wicked heart that he has not really got the sort of popular authority that belonged to the old princes and priests. He therefore "dresses with great simplicity"; and has paragraphs in all the papers to say so. There is none of that nonsense about dear old Namse. Whatever criticisms the fastidious might make on his appearance, nobody can say that he dresses with great simplicity. His face, or mask, rather suggests that of Mr. Hoover in a rage; and in this also there may be something symbolical. But would that we could hope to see the President of the United States coming out of the White House at Washington in any costume so conspicuous and so charming! Men seem to have lost the radiant expansiveness which makes such a parade possible. Anyhow, the God of Wealth is not ashamed of his wealth. There is only one snag in the situation, and possibly in the religion. The figure which follows in the procession immediately after the God of Wealth is described as the God of Hell.

These extraordinary ceremonial figures and formalities seem to come from a celebration called the Old Dance at the Tibetan Monastery of Choni in Kansu, the photographs being taken by Dr. J. F. Rock. There has always been a great deal of talk about the religious mysteries in the interior of Tibet; but in the days of my mystical youth they were generally represented as being of a more ethereal and less entertaining character. In the days when Theosophy was at its widest moment of influence, we were often told that truth could only be found in the monasteries of Tibet. But we certainly were not told that the truth found there would be a grinning glorification of the power of Money, or a dance of a horned devil to typify the instant menace of death and hell. The monks of the real Tibet seemed to be rather more realistic than the Mahatmas of the imaginary Tibet. I, for one, would much rather take part in that pageant of pantomime masks, where everything is painted in bright colours, and is popular, and at any rate means something, than sit waiting in an esoteric salon for a message from a Mahatma,



AN IMPORTANT DISCOVERY IN CRETE: A FINE ROMAN COPY OF A GREEK STATUE OF THE EARLY FIFTH CENTURY B.C.—A MASTERPIECE OF CLASSIC SCULPTURE, AND UNUSUALLY WELL PRESERVED.

"A work of classic sculpture which will arouse the greatest interest among archaeologists," writes a correspondent in sending us this photograph, "has lately been discovered on the site of the ancient city of Lappa in Crete. The statue, in marble, is a little larger than natural size, and is probably the cult statue of some temple. The closest parallels to this draped figure are the famous, but fragmentary, 'Veiled Woman' (not otherwise classified) in the Berlin Museum, and the headless statue known as Demeter (Ceres) in the Palazzo Ducale at Venice. Like them, as shown here in the style and the treatment of drapery, the new statue is a Roman reproduction of a lost archaic statue of the early fifth century B.C.—hence its importance. But the Cretan work is the only one preserved intact, and is probably the finest and most faithful copy of the three. It has been placed in the small Museum at Retimo (or Rethymno), a modern town three hours' journey from the ruins of Lappa."

who had nothing to say except, "You have been all things; you shall achieve at last the right to be nothing." The jolly fellows in Choni, at any rate, say what they mean; and when they worship the God of Wealth they say so. They do not serve God and Mammon, but serve Mammon as God; and at least get something out of it in the way of glitter and colour and painting the town red and gold. They do not have to endure the worship of wealth, and then have to endure refinement as well.

How much more melancholy is the condition of those, in modernised and rationalised Western communities, who have to go about conducting secretly the cult of the Great God Namse! How much more uncomfortable it is to call on Namse morning, noon and night, and yet never be allowed to call him by his name! How miserable is our condition in industrial Europe and America, who dare not call on Namse as Namse, but have to call him National Welfare, or International Peace, or the British Empire or the New Republic, or Progress, or Humanity, or some ghastly thing! Instead of the simple and heartfelt cry for More Money, which might come sincerely from so many of our hearts, there must be a mystification and a secret language, and the giving to the god of every other title except his own golden name. Yet even this particular Asiatic name might perhaps be useful to persons in this delicate position. The mask must be transparent in Tibet, but it might still serve to mask the mystery in Tooting. It might still be used as a polite political evasion, except to those who had profited by the printed information in *The Illustrated London News*. Suppose a Member of Parliament asks as a supplementary question, "Can the right hon. gentleman tell the House why he bestowed a peerage on Mr. Bunk, formerly known as the Vanishing Bookmaker?" It would be healthy, but all too heroic, if the Cabinet Minister rose and said simply, "I did it for Money." But nobody could complain of unparliamentary language, if he rose and said with great gravity, "I did it for Namse." It would never do, if, when the orator asks the rhetorical question, "What is it that drives our best and boldest Empire-builders forth to establish order in the ends of the earth, what is the mysterious impulse and vision which draws out of them all their deep indomitable powers for the expansion of England?" . . . it would never do if the whole audience answered with one approving shout: "Money!" But no harm would be done if the audience were allowed to murmur and intone, as a sort of liturgical chorus, "Namse." It would always be possible to exhort the young to devote their lives earnestly and laboriously to Namse, where it would sound a little crude, perhaps, to tell them to devote themselves entirely to raking in the shekels or getting hold of the dubs. Considering the strange way in which Christian traditions still linger about even in this enlightened age, it might often be safer to say that our reason and conscience required us to worship Namse, rather than that they required us to worship Mammon.

In truth, there is more in this than meets the eye; certainly more than meets the eyeglasses of the supercilious professor of folk-lore and mythology. Asia, like Antiquity, has always been full of a public paganism, which had the advantage of candour and colour, and a sort of cynical public spirit. But our world is full of a private paganism; enough to make us look for gold, but not enough to make us see it glitter. Pagans worshipped the powers because they were powerful, and had a god of wealth like a god of water or wind or fire. But the snob and the sneak, who are lower than the pagan, were produced by the habit of worshipping worldliness as a power, and then being ashamed of it as a weakness.



## THE MILITARY POWER OF MOSCOW: "RED" ARMY MANŒUVRES—SCENES OF INTEREST IN VIEW OF AN ANGLO-RUSSIAN AGREEMENT.



STEEL-HELMETED SOLDIERS OF THE SOVIET ARMY IN A MIMIC BATTLE:  
AN INFANTRY ATTACK DURING MANŒUVRES AT BOBRUIK.



SOLDIERS OF THE RED ARMY: RUSSIAN CAVALRY IN THE PARADE INSPECTED  
BY GENERAL YEGOROV, COMMANDER OF THE WHITE RUSSIAN MILITARY  
DISTRICT.



ARTILLERY OF THE "RED" ARMY DURING THE MANŒUVRES RECENTLY HELD  
AT BOBRUIK: A FIELD HOWITZER IN POSITION, UNDER CAMOUFLAGE.



A "SEA" OF STEEL HELMETS: A STRIKING  
PHOTOGRAPH, TYPICAL OF THE MAN-POWER OF  
THE RUSSIAN ARMY—A PARADE AT BOBRUIK.



ARMY TRAINING EXERCISES IN RUSSIA: A MACHINE-GUN  
"IN ACTION" DURING AN INFANTRY ATTACK.



THE COMMANDER-IN-CHIEF OF THE "RED" ARMY  
AND CHIEF OF THE RUSSIAN GENERAL STAFF:  
GENERAL BUDENNY.



A MACHINE-GUN "IN ACTION": THE GUN  
AT A HIGH ANGLE, SHOWING THE CARTRIDGE  
BELT (LEFT) AND THE SIGHTS.

The Anglo-Soviet Agreement recently concluded between Mr. Arthur Henderson, the Foreign Secretary, and M. Dovgalevsky, the Soviet envoy, lends a topical interest to everything Russian, including the "Red" Army, the power at the back of the Moscow Government. According to information supplied with the above photographs, they were taken during the Army manoeuvres held at Bobruisk, in White Russia, on September 25. "After the manoeuvres," it is stated, "a parade was held. Comrade Voroshilov, followed by Comrade Yegorov—the Commander of the White Russian military district—inspected the troops, and, after a few words of greeting had been addressed to them, there was a march-past." The term "White" Russia is, of course, geographical, and is not here used in the political sense. Reverting to Anglo-Russian relations, it may be recalled that Mr. Henderson said the other day: "We have completed an Agreement whereby, when Parliament opens, we will ask for an exchange of Ambassadors, and a mission will come to London

representative of the Russian people and the Russian Government. I venture to believe that the ultimate result of the whole thing will be that the relationship between these two great peoples will be established on a satisfactory and permanent basis." M. Dovgalevsky signed the document on October 3, but it was subject, of course, to the ratification of both Governments.



# ENGLISH BEAUTY ON SHOW IN BELGIUM:



"PORTRAIT  
OF  
MRS. SYMONS  
AND FAMILY."  
—BY  
SIR WILLIAM  
BEECHEY, R.A.  
(1753-1839).

Lent by Major the  
Hon. Sir John H.  
Ward, K.C.V.O.



"MISS FRANCES VANE AS MIRANDA."  
—BY JOHN HOPPNER, R.A. (1758-1810)  
Lent by the Marquis of Londonderry, K.G.

## FAMOUS PORTRAITS. NOW IN BRUSSELS.



"PRUDENCE  
PENELOPE,  
WIFE OF THE  
RT. HON.  
G. A. F.  
CAVENDISH-  
BENTINCK,  
AND HER  
CHILDREN."  
—BY G. F.  
WATTS,  
O.M., R.A.  
(1817-1904).

Lent by F.  
Cavendish-  
Bentinck, Esq.

## AT THE MUSÉE MODERNE: "RETROSPECTIVE BRITISH ART."



"MRS. NEWBERY."—BY GEORGE ROMNEY. (1734-1802).  
Lent by Miss M. S. Davies.



"GEORGIANA DUCHESS OF DEVONSHIRE AS A GIRL."—A SKETCH BY SIR JOSHUA  
REYNOLDS, P.R.A. (1723-1792).  
Lent by the Duke of Devonshire, K.G.

"QUEEN  
CHARLOTTE."  
—BY  
SIR WILLIAM  
BEECHEY,  
R.A.  
(1753-1839).  
Lent by  
Viscount  
Barnard, M.C.



"PORTRAIT OF LADY CHARLOTTE GREVILLE."  
—BY SIR THOMAS LAWRENCE, P.R.A. (1769-1830).  
Lent by the Duke of Devonshire, K.G.



"MARGARET  
AND MARY  
GAINSBOROUGH,  
DAUGHTERS  
OF THE  
ARTIST."  
—BY  
THOMAS  
GAINSBOROUGH,  
R.A.  
(1727-1788).

Lent by  
S. H. Walswood,  
Esq., C.B.



"MISS RAMUS."—BY GEORGE ROMNEY. (1734-1802).  
Lent by Viscount Hambleden.



"MRS. WILLIAMS."—BY JOHN HOPPNER, R.A. (1758-1810).  
Lent by O. S. Ashurst, Esq.



"MISS BENEDETTA RAMUS."—BY GEORGE ROMNEY.  
(1734-1802).  
Lent by Viscount Hambleden.



"GEORGIANA COUNTESS SPENCER AND HER DAUGHTER,  
LADY GEORGIANA SPENCER, AFTERWARDS DUCHESS  
OF DEVONSHIRE."—BY SIR JOSHUA REYNOLDS, P.R.A.  
(1723-1792).  
Lent by Earl Spencer.



"GEORGIANA COUNTESS SPENCER AND HER DAUGHTER,  
LADY GEORGIANA SPENCER, AFTERWARDS DUCHESS  
OF DEVONSHIRE."—A SKETCH BY SIR JOSHUA REYNOLDS,  
P.R.A.—Lent by the Duke of Devonshire, K.G.

Thanks to the enterprise of the Anglo-Belgian Union, an exceedingly interesting Exhibition of Retrospective British Art (eighteenth and nineteenth centuries) is being held, with the co-operation of the Belgian Government, this month and next, in the Musée Moderne, Brussels. The State Opening is fixed for to-day, October 12. The examples shown range from pictures by Hogarth, "founder of the British school of painting," to tapestries by William Morris, and paintings by G. F. Watts; and it is claimed that the collection as a whole is the finest gathering of English works of art ever seen on the Continent. This is not to be wondered at, when it is remembered that the King and other private owners have lent of their best, and that, for example, the Royal Academy, great

municipal galleries, the National Gallery of Ireland, and the Victoria and Albert Museum have contributed. The National Gallery, sympathetic as it is to all such endeavours, is not permitted to lend. Thus Belgium will be able to study some of the greatest masterpieces of this country—and, incidentally, to note the characteristics of many an English beauty of the eighteenth and nineteenth centuries as rendered in such paintings as those here reproduced. Among those represented, it may be added, are Hogarth, Gainsborough, Reynolds, Romney, Hoppner, Lawrence, Raeburn, Constable, Turner, Morland, Beechey, Zoffany, Sandby, Stubbs, Watts, Turner, Holman Hunt, Cotman, Blake, Burne-Jones, Millais, Rossetti, and William Morris.



# "WELL DID WE THINK OF OUR DEATHS": IN THE LAND OF THE PRESTER.

BEING AN APPRECIATION OF

"THE ROMANCE OF THE PORTUGUESE IN ABYSSINIA": By CHARLES F. REY.\*

(PUBLISHED BY WITHERBY.)

SAID Benedick, in pique against Beatrice, "the infernal Até in good apparel": "Will your grace command me any service to the world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on; I will fetch you a toothpicker now from the farthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard; do you any embassy to the Pigmies—rather than hold three words' conference with this harpy." A desperate utterance—and yet another sign of Shakespeare's mastery of the mysteries of the ages! "The length of Prester John's foot"; that were indeed something to secure!

So, earlier, had thought the King of Portugal, his interest in the confused geography of his day stimulated by dreams of untrammelled trade and the curiosity conjured up in him by the tales told of the mighty and mythical Emperor of the east by the visiting King of Benin, "a Caffre by nation."

Therefore, in the month of May and in the year 1487, Pedro da Covilham and Alphonso da Payva journeyed from Santarem in search of the "Lord of great riches," the fabled oriental Christian. High hopes were theirs, with a righteous willingness to stem the flow of Mohammedanism and to learn the secrets of the pelf-paved routes; and "they were provided with 'a map for navigating, taken from the map of the world' and 'a letter of credence for all the countries and provinces of the world'; the King's blessing, and 400 cruzadoes from the Royal Treasury, half in cash and half in bills on Naples"—a tenuous equipment!

"Neither of them was ever to see their native land again, and with their lives they forged the first link in the chain that was to bind Portugal and Abyssinia for a century and a half." De Payva, separated from his fellow explorer at Aden, sighed out his soul after he had crossed the Red Sea and landed on the Abyssinian coast, or so it was presumed. Covilham pressed on to India and, with much tribulation and many a wonderment, wandered adventurously until he entered into Zeila just as Iskander, Emperor of Abyssinia, had confounded his Moslem foes there. Thus far, Fortune had aided him; but he was fated to remain in "that kind of complimentary captivity" which was "a danger to which African travellers were always exposed" when savage potentates found glory and pride in having white men at their Courts. In fact, "he married an Abyssinian lady of rank, was given lands, great possessions and high office. He was allowed to communicate with the King of Portugal, but he was never permitted to leave the country." The loop had the frailest of connections.

But it held; and there came a year in which the regent, Helena, "the Queen of the Right-hand," "Beautiful as a Diamond," impressed by the power of the Portuguese as expounded by Covilham, decided to invoke their assistance against those besetting her, especially the warriors under Mahfuz, the Somali, who was wont to raid annually, taking advantage of the knowledge that the Abyssinians "observed with great strictness the forty days' fast of Lent (as indeed they do to-day) and that towards the end of this period they were much weakened by their abstinence from meat, eggs, butter and milk." The direct result was the amazing mission of Rodrigo da Lima, the

enterprise in which figured Father Francisco Alvarez, author of "Verdadera Informaçam das terras do Presto Joam."

Incredible hardships were endured. The gifts carried for purposes of ingratiating were grotesquely inadequate; there were internal dissensions; bad manners preceded execration; the transport difficulties were almost insurmountable; the Abyssinian envoy, the Armenian Matheus, died; the weather was wild; "tigers" and other "pestilent animals" mauled the party; stones were showered at the struggling, straggling pioneers; "well did we think of our deaths" was the constant state of mind. Yet, at intervals, the reception was good. At Farso, for instance, "nuns came out to wash their feet and drank of the water after they had washed them, and they washed their face with it, saying that we were holy Christians of Jerusalem."

And awesome as affairs were, Alvarez was able to note strange things—the details of the religious services and processions; a Governor stripped to the waist to show his respect for the messenger representing his imperial master; a flood that swept down from the hills "of the height of a lance" and bore before it "stones as big as barrels of twelve almudes"; shovel-shaped iron as currency and salt as the same: "The salt was made up in bars about six inches long, four fingers wide and three fingers thick,

Emanuel by "David the head of his Kingdoms, loved of God, prop of the faith, a relation of the lineage of Judah, son of David, son of Solomon, son of the Column of Sion, son of the Seed of Jacob, son of the hand of Mary, son of Nahum in the flesh."

The venture had failed, but it had forged the second link.

Then, once more, Islam attacked, with Ahmed Gran as the scourge of Christianity; Gran who pillaged, sacked, and ravaged, hunting the Prester as though he were a preying beast and so terrifying his lesser quarry that "crops could not be cultivated, whole peoples starved; it was unsafe even to light a fire, lest a marauding party should be attracted thereby, and on this account it is alleged the Abyssinians then began the practice, which obtains to-day, of eating their meat raw."

The Abyssinian king refused to submit; but he appealed to the Portugal he had treated so scurvily. The relief expedition—the crusade—of Christovao da Gama was the answer; and never were Portuguese more chivalrous or more gallant than this handful of honourable fidalgos and their followers who pitted themselves against the untold thousands of their enemies "ready in their own words 'to die for the faith of Christ and the salvation of that Kingdom.'" The way was long and treacherous,

the foe were wily, the sun beat down on steel and the rains soaked through the joints of the harness; the fighting was furious; Gran insulted da Gama by dubbing him "boy" and sending him a friar's cowl and a rosary of beads, and da Gama retorted with mockery and the gift of "small tweezers for the eyebrows and a very large looking glass, making him out a woman"; the "Moor" was wounded and his ensigns lowered the three banners, but, carried on a litter, he challenged again, "to lose again. And once more he battled, this time to win. The Portuguese were game, but the onslaught was too heavy for them. They had to retreat as a remnant, bearing with them their disabled leader, his hurts dressed with the fat of a mule. Betrayal dragged them to Gran's camp. There it was sought to break da Gama, with tauntings and with torture; but in vain—and "maddened by his captive's spirited replies and calm defiance, Gran drew his sword and cut off the unfortunate man's head." "That very day and moment," so says Castanhoso, "in a monastery of friars a very large tree which stood in the cloisters was uprooted and remained with its roots in the air and its



PORTUGUESE INFLUENCE IN ABYSSINIA: REMAINS OF THE BETTER SECTION OF GONDAR, ONE OF THE FORMER CAPITALS—NOW A VILLAGE!

The Portuguese were responsible for a number of remarkable edifices in Abyssinia, making their own tools and training native workmen. This was notably the case at Gondar, one of the former capitals. The provenance of a number of the buildings there is, however, in doubt. It is known that the Emperor Fasilidas constructed much, and that later Emperors built castles and palaces, employing Indians superintended by Abyssinians who had learned something of architecture from the Portuguese. That the adventurers themselves also built in the capital may be assumed. In the "National Geographic Magazine," from which our illustration is reproduced, it is written: "Soon after leaving this town (Debra Tabor), we came in sight of Lake Tsana, the headwaters of the Blue Nile. Near the lake we first came upon remains of structures built by the Portuguese, who, after being established in Gondar for more than a hundred years, were expelled by Fasilidas in the years 1632 to 1635. During the time of their occupancy they built much and built well. . . . In Gondar itself we saw the only well-constructed buildings in Abyssinia, other than the monolithic churches. . . . Gondar, now a village, must have been a great city in its prime. . . . The story of the actual construction is lost in the maze of nebulous tradition which surrounds all Abyssinian history, but whether or not the later buildings were constructed as palaces for kings after the Portuguese expulsion, the hardy Jesuit pioneers were responsible. No Abyssinian mind conceived those buildings, and no Abyssinian supervised their construction."

Photograph by Dr. Harry V. Harlan, by Courtesy of the "National Geographic Magazine" and the Photographer.

and its purchasing power varied enormously in proportion to its distance from the salt-mines. Thus at the mines themselves in that part of Abyssinia 120 to 130 of these bars were equivalent to 1 drachm (about 1/10 ounce) of gold; at the market-place, where Alvarez met the caravan, which was quite close to the mines, the value had risen by 5 or 6 bars, and at the court in Shoa no more than 7, 6 or even 5 bars went to the drachm, according to the season. In Damot a good slave could be bought for 3 or 4 bars."

Then, at long last, arrival at the camp of the Negus and the chagrin of finding that Majesty, in the person of Lebna Dengel, having set the head of Mahfuz on a spear-point, was less keen on allies than Helena had been. Procrastination was paramount, and it was thirty days before the Portuguese were admitted to the crowned and half-veiled Presence, "sitting as they paint God the Father on the wall."

The "embassy" lingered on, in freedom and in detention, wrangling, observing, seeking to persuade, presenting propitiatory pepper, and generally endeavouring to negotiate a treaty of mutual support against the rising tide of Islam, until further effort was reckoned useless, and on July 24, 1527, the mission that had come into being six years before made Lisbon, to be received later by John III. and to hand to him the letters written to him and to

branches underneath, the day being very calm and still." Nor was this all! "On the very day when Gran was defeated and killed the tree replanted itself the right way up."

Da Gama perished; but there was that which went marching on. Abyssinians and Portuguese avenged themselves against the Moslems: "never again did an alien conqueror overrun the land, and Abyssinia was preserved as an outpost of Christianity in Africa until to-day."

"An outpost of Christianity," but of a Christianity not altogether acceptable to the more prejudiced of the Portuguese. "The third phase of Portuguese activities in Ethiopia—from 1550 onwards—was almost entirely ecclesiastical"; and, as a consequence, the light chain parted. Courageous priest succeeded courageous priest, seeking, for over eighty years, to convert the reigning Prester and the Prester's people from one form of Christianity to another, from the Alexandrian to the Roman Catholic. The brave, bigoted Oviedo, starving, suffering, so poor that "he was reduced to tear the first page out of his Breviary to write a letter on," so piously persistent that he disdained the papal hint that he and his assistants had permission to quit Ethiopia and "to proceed to Japan or China, or somewhere else, where they might do more good and make less noise"; the intrepid Petez Paez, discoverer, amongst

(Continued on page 7.)

\* "The Romance of the Portuguese in Abyssinia: An Account of the Adventurous Journeys of the Portuguese to the Empire of Prester John; Their Assistance to Ethiopia in its Struggle against Islam, and their Subsequent Efforts to Impose their own Influence and Religion, 1490-1633." By Charles F. Rey, Author of "Unconquered Abyssinia As It Is To-day" and "In the Country of the Blue Nile." With illustrations from Old Prints and Two Maps. (H. F. and G. Witherby; 18s. net.)



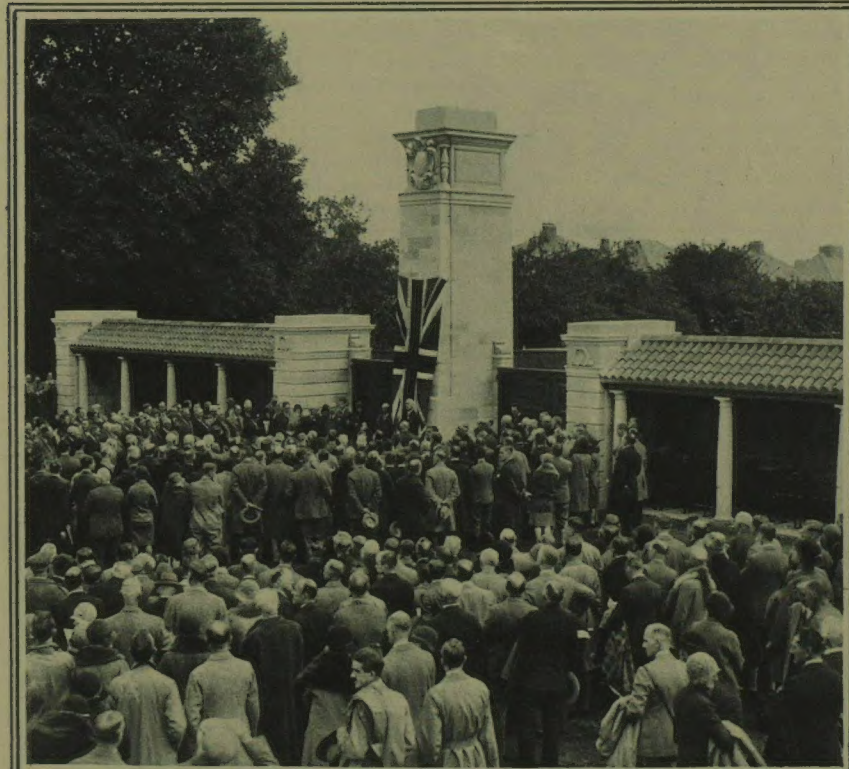
## CHURCH RE-UNION IN SCOTLAND; AND OTHER MEMORABLE OCCASIONS.



THE DUKE OF YORK, WITH THE DUCHESS BESIDE HIM, AT THE LAST SEPARATE GENERAL ASSEMBLY OF THE CHURCH OF SCOTLAND BEFORE ITS RE-UNION WITH THE UNITED FREE CHURCH OF SCOTLAND: A HISTORIC OCCASION IN EDINBURGH ON THE DAY BEFORE THE FIRST JOINT ASSEMBLY, WHICH WAS ALSO ATTENDED BY THE DUKE AND DUCHESS.

The last separate General Assemblies of the Church of Scotland and of the United Free Church of Scotland were held simultaneously in Edinburgh on October 1. That of the Church of Scotland was attended by the Duke of York as the King's Lord High Commissioner. The Duke and Duchess, who had arrived in Edinburgh the previous night and gone into residence at Holyrood,

drove to the hall through cheering crowds. Prayers were offered for the Princess Royal before the proceedings began. The motion for Re-union was adopted unanimously. On the following day (October 2), the Duke and Duchess also attended the first General Assembly of the Re-united Church of Scotland, and the Duke expressed the King's regret at being unable to attend in person.



HONOURING ONE WHO HAD SAVED RUGBY FOOTBALL FROM COMMERCIALISM: THE UNVEILING OF THE ROWLAND HILL MEMORIAL GATES AT TWICKENHAM.

The memorial gates erected on the Rugby Union ground at Twickenham, in honour of the late Sir George Rowland Hill, were unveiled by Mr. W. T. Pearce, President of the Union, on October 5, before the memorial match, in which Scotland and Ireland beat England and Wales. Mr. Pearce said that Sir George's aim, was to surround Rugby football with an atmosphere in which the money factor would be kept in subjection, and the game always above any prize.



PRINCESS MARY'S LAST PUBLIC DUTY AS VISCOUNTESS LASCELLES: INSPECTING BIRMINGHAM GIRL GUIDES, IN HEAVY RAIN, SHELTERED UNDER A TARPULIN.

Princess Mary, who has now become Countess of Harewood through the death of her father-in-law, the Earl of Harewood, on October 6, visited Birmingham on the previous day to open the new College of the Ascension at Selly Oak, built by the Society for the Propagation of the Gospel as a training college for women in missionary work. She was welcomed by Archbishop Lord Davidson. Afterwards, in heavy rain, she inspected Birmingham Girl Guides at Cannon Hill Park.





## New Treasures from Tutankhamen's Tomb.

FIFTH SERIES.—The Boy-King's Weapons: Single-Sticks, Falchions, Bows and Arrows, Boomerangs, and Shields.

In previous issues (those of July 6 and 20, August 3 and October 5) we illustrated and described new treasures from Tutankhamen's Tomb, "finds" made in the Annexe by that famous Egyptologist, Mr. Howard Carter. We now present another series with descriptive details as recounted by him to our special representative during an interview. The illustrations are numbered in sequence from this page to page 631, and the references in the following interview correspond.

DISCUSSING the objects, Mr. Howard Carter said: "In Egypt, during the earliest times, the deceased was looked upon as a man as much in after-death as in life. A king was a 'good god' both in life and in the hereafter. The illustrious of the long past were considered as divinities, and these divinities were called 'Great Gods,' and they and their divine families were worshipped. In fact, that second life was considered but a continuation of the first. Thus we find movable possessions such as household chattels, sceptres, fans, walking-sticks, weapons, and the like of daily use, deposited in the tomb. They were as burial offerings to the departed, still living in memory, and through them may be traced a picture of an ancient world.

"The collection of weapons of offence that were found in this Annexe comprise: clubs, single-sticks, falchions, bows and arrows, boomerangs and throw-sticks for fowling and warfare; for defence there were real and ceremonial shields and a leather cuirass.

"The most primitive of these weapons are naturally the clubs; and, from the fact that they figure largely among the levies from the surrounding barbarian countries, they would appear to be more characteristic of foreigners than of the Egyptians.

"There were many clubs. Most of them are falciform—i.e., gradually curved over at the thick end, or with flattened blade cut much like a sickle, the convex edge being the sharper. Another but rarer type is of cudgel form, like a policeman's truncheon elongated, with pronounced knob on the handle. They are all of a heavy, dark-coloured wood, polished, and some have the grip covered with a bark resembling that of the silver-birch tree. (Figs 5 and 6, page 628.)

"The single-sticks (continued Mr. Carter) are the first hitherto discovered in Egypt. There were seven in all; six of them about twenty-five inches in length, and one of a larger size, thirty-seven inches long. They consist of a round stick, thicker at one end than the other, and were used apparently as a weapon of attack and defence. In contradistinction to the modern European form of single-stick, the thicker end of the weapon formed the point end, ferruled with metal, and the thinner end was the handle. Protection for the hand was furnished by a leather 'guard,' somewhat like the 'basket-hilt,' which was made rigid by means of wire, and they were adorned with an open gold-work 'guard.' The handle or 'grip' was packed with leather bound with string in order to insulate and prevent repercussion passing to the hand. It will be noticed from the photograph that they all have wire loops, probably for suspension; three have sheet-gold mountings for a long distance up the grip; one has bark decoration; and three quite plain sticks have their natural bark intact. (Figs. 10 and 11, page 630.)

"From scenes upon the Egyptian monuments depicting a kind of 'cudgel-play' or 'single-sticking,' guards, cuts, and parries appear to have formed at least part of the play; but a short stick bound to the left forearm, like a splint, was also used to ward

off strokes which were not parried with the single-stick, and obviously served as a shield to ward off the adversary's blows.

"Unique specimens of Egyptian weapons (Mr. Carter went on to say) are two bronze falchions; a large and heavy example found with the single-sticks, and a much smaller and lighter specimen discovered among a lot of other miscellanea on the floor of the chamber.

"The small falchion (16 in.) was probably made

the back, namely, 0.65 of an inch. (Figs. 7, 8, and 9, page 629.)

"These falchions seem peculiar to the New Empire; and, judging from the sickle-shaped determinative of the hieroglyphic name, it was called *khepesh*. According to Sir Gardner Wilkinson '... the resemblance of its form and name to the *kopis* of the Greeks suggests that the people of Argos, an Egyptian colony, by whom it was principally adopted, originally derived that weapon from the falchion of Egypt.' It may also be a prototype of the Oriental curved sword, the scimitar, which usually broadens towards the point, but which is also falciform (i.e., sickle-shaped)."

Turning to another class of weapons, Mr. Carter said: "The bows and arrows were very numerous; of great variety; of a very high standard of efficiency; and to be in keeping with the rank of the deceased most of them are finely ornamented.

"Although among this lot of bows there is an absence of uniformity in any of the groups, each bow having more or less an idiosyncrasy of its own, they may, generally, be classified into three separate classes—the 'Self'-bow made in a single stave of self wood without decoration; the 'Self'-bow made of two staves of a self wood (one for each limb) joined at the centre and bound the whole length with bark; the 'Compound'-bow, made up of several strips of wood glued together, the 'belly' composed of a gelatinous substance, the whole of the stave bound and minutely decorated with bark.

"The self-bows of single staves are far the rarest, and the specimens here are only 27 inches in length; the self-bows made in two staves are some 29 inches in length, but one of them is only 14 inches! The compound-bows are by far the most numerous, and range from 44 to 49 inches. Needless to mention that in all cases the centre of the bow is stiff and resisting; the two limbs taper gradually to the 'horns' in which the 'string' is fitted. But in the case of the single stave self-bows the horn is absent; the string was fixed by means of a few turns round the ends of the limbs.

"In every case where the 'string' of a bow was preserved, it was made of four-strand twisted gut.

"It seems that the great difference between the self-bow (which is by far the earliest in Egypt) and the compound-bow (of the New Empire and probably of foreign origin) is that the self-bow is more sensitive and its work mostly done during the last few inches of the pull, while the compound-bow pulls evenly throughout. The different classes, idiosyncrasies, and sizes of the bows, as in the case of the arrows, were evidently intended for different purposes, like our firearms and ammunition: the military rifle, the sporting rifle and gun of various weights and bores, and the pistol. (Fig. 1.)

"Among 278 arrows found (Mr. Carter mentioned) there were sixteen different classes, varying in detail and size. The arrows with rare exception comprise: a shaft of reed; a 'foot'—i.e., a piece of hard wood (to which the 'pile' is attached) tanged to the reed shaft; the feathers; a tanged 'nock' or notch of hard wood or ivory; a 'pile' or point of bronze, ivory, or wood, tanged to the foot, or of pieces of glass (in place of flint) cemented chisel-shape to the end of the foot. They are mostly of slightly 'chedged' pattern—i.e., the footed shaft tapers from the beginning of the foot to the pile. The arrows vary in length from 36 to 40 inches, one of them is only 6 inches (note the small bow mentioned above). Some examples are given in the illustration (Fig. 4, pp. 628-629); their piles vary in accordance to their purpose: for warfare and for the chase, for piercing, lacerating or stunning the victim.

[Continued on page 631.]

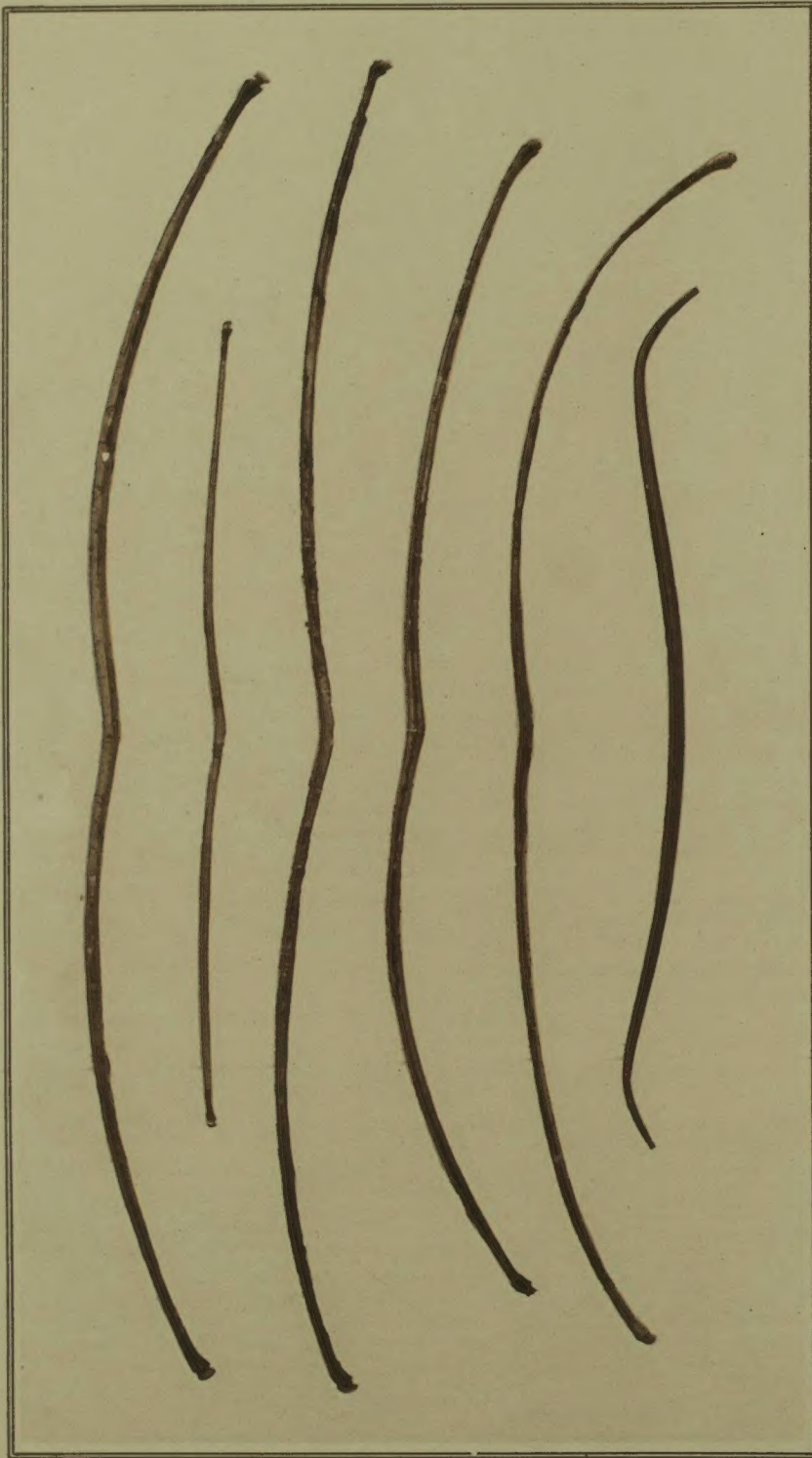


FIG. 1. PHARAONIC COUNTERPARTS TO MODERN FIREARMS OF VARIOUS TYPES FOR VARIOUS PURPOSES (SUCH AS THE MILITARY RIFLE, SPORTING RIFLE AND GUN, AND THE PISTOL): EXAMPLES OF TUTANKHAMEN'S BOWS, OF "SELF" AND "COMPOUND" TYPES, DIFFERING WIDELY IN FORM AND SIZE.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

for the king when a child, the larger and heavier weapon (23½ in.) for him on reaching adolescence. In both cases the blade, shaft, and handle-plate are cast in one piece; the handle-plates having side plates of ebony wood. The larger weapon seems more fitted for a 'crushing' than for a 'cutting' blow; its convex edge being only partially developed, which places it hardly a step in advance of the sickle-shaped clubs just described; however, the blade of the smaller specimen has more of a knife edge. That the larger weapon must have inflicted a severe wound is evident from its great weight, acquired by the thickness of

shaft; the feathers; a tanged 'nock' or notch of hard wood or ivory; a 'pile' or point of bronze, ivory, or wood, tanged to the foot, or of pieces of glass (in place of flint) cemented chisel-shape to the end of the foot. They are mostly of slightly 'chedged' pattern—i.e., the footed shaft tapers from the beginning of the foot to the pile. The arrows vary in length from 36 to 40 inches, one of them is only 6 inches (note the small bow mentioned above). Some examples are given in the illustration (Fig. 4, pp. 628-629); their piles vary in accordance to their purpose: for warfare and for the chase, for piercing, lacerating or stunning the victim.



# TUTANKHAMEN'S BOOMERANGS—LIKE THOSE OF AUSTRALIAN BLACKS.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.) (SEE ARTICLE ON PAGE 626.)



FIG. 2. VARIETIES OF THROW-STICKS FOUND IN THE ANNEXE OF TUTANKHAMEN'S TOMB: MISSILES OF BOOMERANG TYPE AND FANTASTIC FORM, PROBABLY DESIGNED AS WEAPONS OF WARFARE, AND—LIKE THE BOOMERANG PROPER—USED IN ANCIENT EGYPT THROUGHOUT ITS HISTORY, FROM THE EARLIEST TO THE LAST DYNASTIES.

FIG. 3. REAL BOOMERANGS AS USED BY TUTANKHAMEN FOR FOWLING: SOME OF THE NUMEROUS SPECIMENS FOUND IN THE ANNEXE OF HIS TOMB (INCLUDING BOTH THE "RETURN" AND "NON-RETURN" TYPES) MADE IN HARD WOOD AND EITHER PAINTED WITH A POLYCHROME PATTERN OR PARTLY BOUND WITH A BARK LIKE THAT OF BIRCH.



The boomerangs found in Tutankhamen's Tomb, of which we illustrate here some typical examples, provide an interesting comparison with the familiar missiles of the Australian aborigines. As mentioned in the article begun on the opposite page and continued on page 631, Mr. Howard Carter explained to us in conversation that the Annexe of the Tomb contained a great number of boomerangs, both for actual use and for ritualistic purposes. The former are made of hard wood, either painted with a polychrome pattern or bound in part with a bark like that of a birch-tree. The ritualistic specimens are of carved ivory, mounted with gold caps. Mr. Carter distinguished between the boomerang proper and the

throw-stick, both of which had been used in ancient Egypt, from the time of the earliest Dynasty to the latest. The boomerang, he said, was certainly used for fowling; the throw-stick probably in war. Among the boomerangs proper found in the Tomb, the "return" and the "non-return" types were both represented. The general form of each is much the same—a curved sickle-shape or two straight arms at an angle. "The essential difference," said Mr. Carter, "is the skew (twist) of the arms, which are of opposite directions in the two kinds. The 'non-return' weapon was apparently thrown like the 'return' weapon, its reverse twist helping it to travel a greater distance than the ordinary throw-stick."



# TUTANKHAMEN AS A WARRIOR-KING: SOME OF HIS WEAPONS OF OFFENCE—ARROWS, CLUBS, AND FALCHIONS OF BRONZE.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

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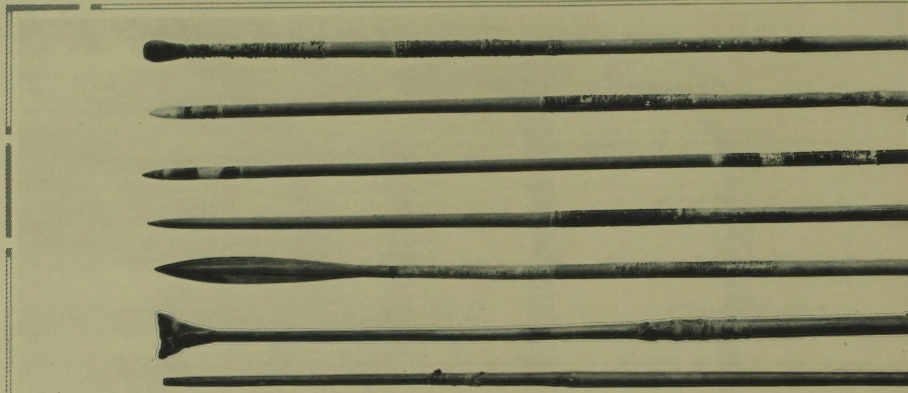


FIG. 4. ARROWS VARYING IN LENGTH, AND IN THE FORM OF THE "PILE" (OR POINT) ACCORDING TO THEIR PURPOSE, IN SPORT OR WAR. "FOR PIERCING, LACERATING, OR STUNNING THE VICTIM": SEVEN TYPICAL EXAMPLES OF THE 278 ARROWS DISCOVERED IN THE ANNEXE OF TUTANKHAMEN'S TOMB, WHICH HAVE BEEN DIVIDED INTO SIXTEEN DIFFERENT CLASSES—EVIDENCE OF SKILFUL CRAFTSMANSHIP ON THE PART OF THE FLETCHERS IN ANCIENT EGYPT

WAR, "FOR PIERCING, LACERATING, OR STUNNING THE VICTIM": SEVEN TYPICAL EXAMPLES OF THE 278 ARROWS DISCOVERED IN THE ANNEXE OF TUTANKHAMEN'S TOMB, WHICH HAVE BEEN DIVIDED INTO SIXTEEN DIFFERENT CLASSES—EVIDENCE OF SKILFUL CRAFTSMANSHIP ON THE PART OF THE FLETCHERS IN ANCIENT EGYPT

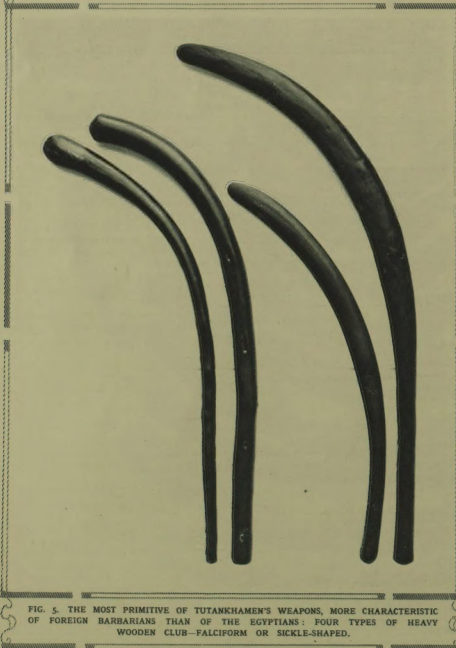


FIG. 5. THE MOST PRIMITIVE OF TUTANKHAMEN'S WEAPONS, MORE CHARACTERISTIC OF FOREIGN BARBARIANS THAN OF THE EGYPTIANS: FOUR TYPES OF HEAVY WOODEN CLUB—FALCHIFORM OR SICKLE-SHAPED.

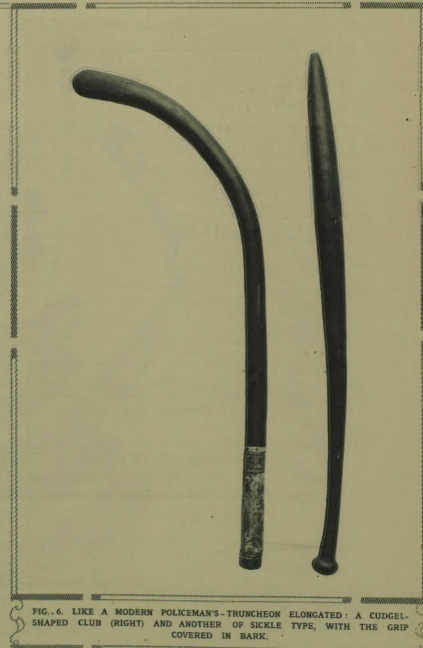


FIG. 6. LIKE A MODERN POLICEMAN'S TRUNCHEON ELONGATED: A CUDGEL-SHAPED CLUB (RIGHT) AND ANOTHER OF SICKLE TYPE, WITH THE GRIP COVERED IN BARK.

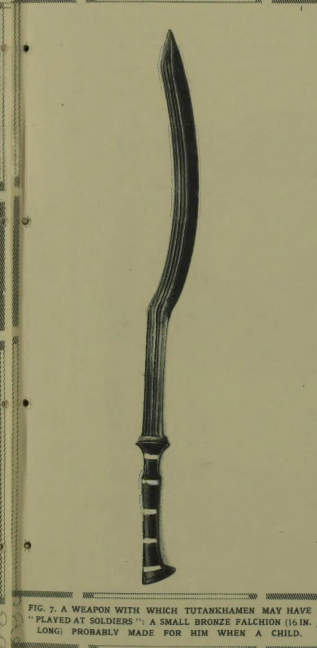


FIG. 7. A WEAPON WITH WHICH TUTANKHAMEN MAY HAVE "PLAYED AT SOLDIERS": A SMALL BRONZE FALCHION (16 IN. LONG) PROBABLY MADE FOR HIM WHEN A CHILD.

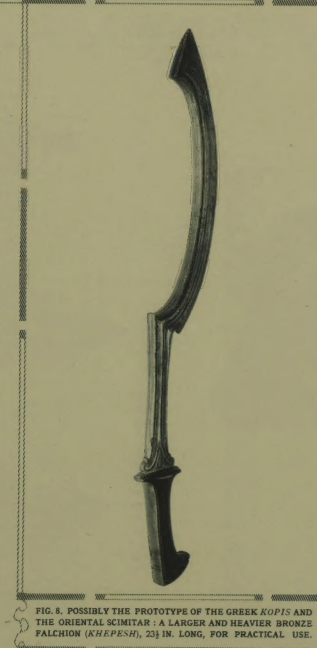


FIG. 8. POSSIBLY THE PROTOTYPE OF THE GREEK KOPIS AND THE ORIENTAL SCIMITAR: A LARGER AND HEAVIER BRONZE FALCHION (KHEPESH), 23½ IN. LONG, FOR PRACTICAL USE.

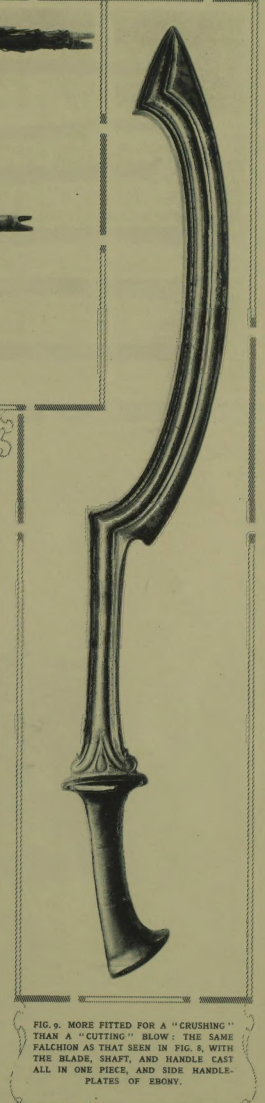


FIG. 9. MORE FITTED FOR A "CRUSHING" THAN A "CUTTING" BLOW: THE SAME FALCHION AS THAT SEEN IN FIG. 8, WITH THE BLADE, SHAFT, AND HANDLE CAST ALL IN ONE PIECE, AND SIDE HANDLE-PLATES OF EBONY.

No fewer than 278 arrows, together with numerous bows, were among the weapons discovered in the Annex of Tutankhamen's Tomb by Mr. Howard Carter, whose verbal account of this extraordinarily interesting "find" is quoted in our article on page 626 of this number. The arrows were classified into sixteen different types (seven of which are illustrated in Fig. 4, above), according as they were required, in warfare or hunting, to pierce, lacerate, or stun the victim. These different purposes can easily be detected in the specimens here shown, by the shape of the point, or "pile," in each arrow, at the left-hand end of the illustration. The arrows vary in length from 3 ft. to 10 inches, and one was only 6 inches long, probably made to fit the 14-inch toy bow mentioned in the article, where all the weapons found are described in detail. The wooden clubs were the most primitive of these weapons, and Mr. Carter points out that they were probably of barbarian origin. Most of the clubs were curved at the thick end, or had a flattened blade like a sickle (Fig. 5), sharper at the convex edge.

A rarer type was an almost straight cudgel resembling a modern policeman's truncheon, but longer, with a knob on the handle (Fig. 6). Some had the grip found in bark (Fig. 6). Unique among ancient Egyptian weapons hitherto discovered were the two bronze falchions shown above. One of them (Fig. 7) is of small size, only 16 inches long, and was probably made for Tutankhamen when he was a boy "playing at soldiers." The other (Figs. 8 and 9) is much larger and heavier, 23½ inches in length, suitable for a young man. In the large falchion, the convex edge is only partially sharpened, and it appears better adapted for a "crushing" than a "cutting" blow. In both weapons the blade, shaft, and handle-plates are all cast in one piece, and the handle-plates have side plates of ebony. These falchions, peculiar to the New Empire period, were known by the term *khepesh*. Sir Gardner Wilkinson compares the Greek *kopis*, suggesting that "the people of Argos, an Egyptian colony, derived that weapon from the falchion of Egypt." It may also be the prototype of the scimitar.



## TUTANKHAMEN'S SINGLE-STICKS: THE FIRST EXAMPLES FOUND IN EGYPT.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.) (SEE ARTICLE ON PAGE 626.)

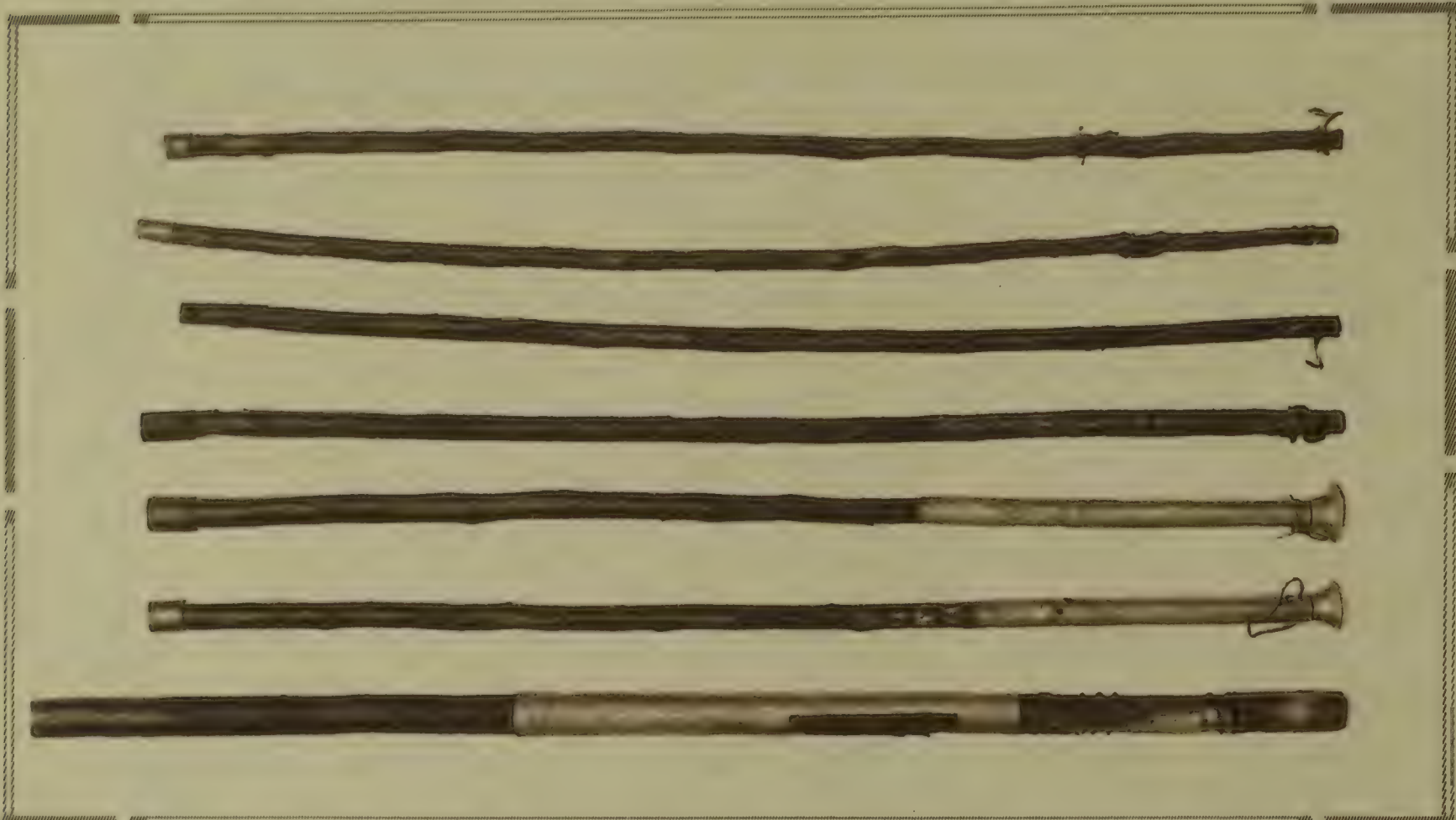


FIG. 10. DIFFERING FROM THE MODERN EUROPEAN TYPE IN HAVING THE THINNER END AS THE HANDLE (WITH LEATHER GUARD) AND THE THICKER END AS THE POINT, WITH A METAL FERRULE: THE SEVEN SINGLE-STICKS FOUND IN TUTANKHAMEN'S TOMB, SIX OF THEM ABOUT 25 INCHES LONG AND ONE 37 INCHES.

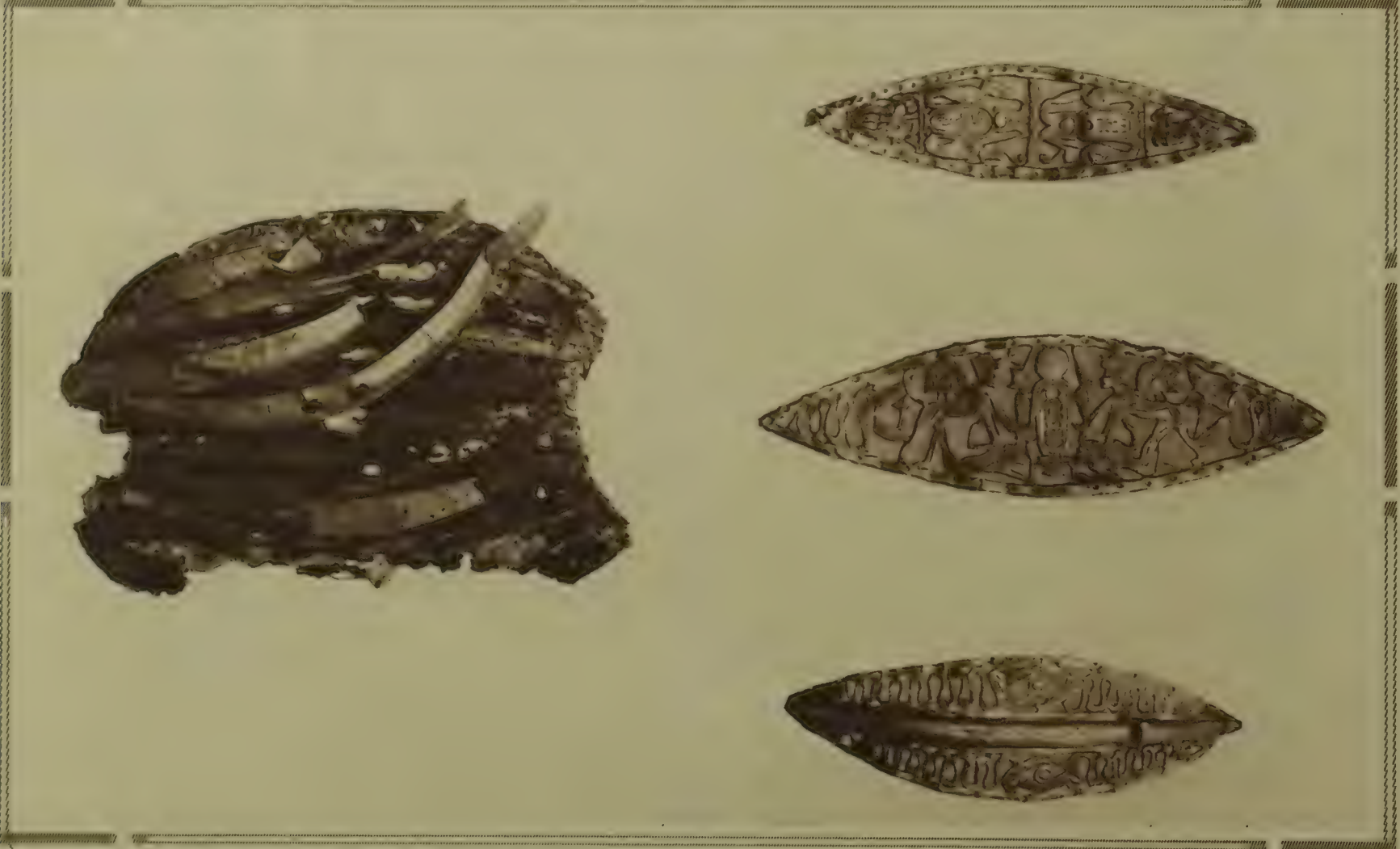


FIG. 11. "PROTECTION FOR THE HAND WAS FURNISHED BY A LEATHER 'GUARD,' SOMEWHAT LIKE THE 'BASKET-HILT,' MADE RIGID BY MEANS OF WIRE, AND ADORNED WITH AN OPEN GOLD-WORK 'GUARD'": SPECIMENS OF SUCH SINGLE-STICK GUARDS DISCOVERED IN THE ANNEXE OF TUTANKHAMEN'S TOMB.

The first single-sticks ever found by archæologists in Egypt were the seven specimens here illustrated, which, as mentioned in the article on page 626, were discovered by Mr. Howard Carter in the Annexe of Tutankhamen's Tomb. Six of them are about 25 inches long, and one is larger, about 37 inches. Reversing the modern European form, the thicker end formed the point, with a ferrule of metal, while the thinner end was used as the handle. The hand was protected by a leather guard, somewhat after the manner of a basket-hilt, and made rigid by means of wire. It was also decorated with a guard of open gold-work. The

handle, or grip, was packed with leather bound with string, in order to prevent repercussions passing to the hand. All the sticks, it will be noticed, are provided with wire loops, probably for the purpose of hanging them up on hooks. Three of them are mounted with sheet gold for a long distance up the grip, while one has decoration in bark, and three are quite plain sticks with their own natural bark intact. Scenes of single-stick encounters occur on ancient Egyptian monuments, showing guards, cuts, and parries. A short stick was bound to the left forearm, like a splint, to ward off blows not parried with the single-stick.



# TUTANKHAMEN'S DEFENCE WEAPONS: SHIELDS—CEREMONIAL AND REAL.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.) (SEE ARTICLE ON PAGE 626.)

*Continued from page 626.]*

"The excellence of these bows and arrows makes it manifest that at this period of the Egyptian New Empire the bowyers and fletchers were adepts at their craft. Even though the Egyptian people were of low stature, the bows are of somewhat short make; but that may be due, in this case, to the youthfulness of the king, as the weight and size of the bow and the length of the arrow should be adapted to the strength of the archer. (Fig. 4, pages 628 and 629.)

"Another form of missile weapon," said Mr. Carter, "was the boomerang, of which a great number were found here: both for real and ritualistic purposes.

"I should tell you," he explained, "that boomerangs and throw-sticks were used in Egypt from the earliest to the last Dynasties. The boomerang was certainly used for fowling; the throw-stick probably in warfare. Both kinds are represented in this hoard. Of the first class—boomerangs proper—among this lot, the 'return' and the 'non-return' kinds are recognisable, even though the general form of both weapons is much the same—i.e., of curved sickle-shape, or two straight arms at an angle. The main—or rather the essential—difference is the skew (twist) of the arms, which are exactly opposed, of opposite directions, in the two kinds. The non-return weapon is apparently thrown like the return weapon, its

*[Continued opposite.]*



reverse twist helping it to travel a greater distance than the throw-stick.

"Our specimens of the boomerangs are made of a hard wood; they are either painted with a polychrome pattern or bound in part with a bark resembling that of the birch-tree. The ritualistic specimens are of ivory, carved, and mounted with gold caps. The throw-sticks are of fantastic form. (Figs. 2 and 3, page 627.)

"For defence (Mr. Carter proceeded) there were eight shields: four for real use, and four for ceremonial purposes. Two of the real shields are of light wood covered with the hide of an antelope, and have the cartouches of the king blazoned on their centres; the other two, also of light wood, with similar bearings, are covered with North African cheetah's skin, of which the hair and spots are still in fair condition. These shields have a maximum measurement of 29 by 20½ inches. The ceremonial shields are slightly larger; they are of open-work wood-gilt. They are heraldic in design, and represent the king bashing with a falchion Egypt's foes in the form of lions. (Figs. 12, 13, and 14, on this page.)

"A leather cuirass," Mr. Carter added, in conclusion, "was found crumpled up and thrown into a box. It is made up of small leather scales worked on to a basic linen bodice with short sleeves. It has yet to be unfolded, preserved, and photographed."

FIG. 12. ONE OF FOUR EXQUISITE CEREMONIAL SHIELDS OF OPENWORK WOOD-GILT FOUND IN TUTANKHAMEN'S TOMB: A HERALDIC DESIGN SHOWING THE KING SMITING WITH A FALCHION A LION AS A SYMBOL OF EGYPT'S FOES.

FIG. 14. COVERED WITH THE HIDE OF AN ANTELOPE, AND LIKEWISE HAVING THE KING'S CARTOUCHE BLAZONED IN THE MIDDLE: ANOTHER EXAMPLE OF TUTANKHAMEN'S REAL SHIELDS, MADE OF LIGHT WOOD.



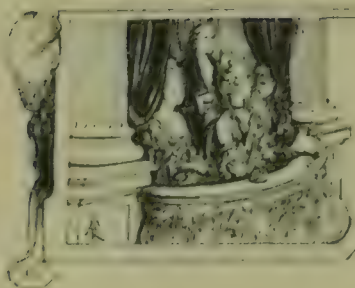
FIG. 13. COVERED WITH NORTH AFRICAN CHEETAH'S SKIN—THE HAIR AND SPOTS STILL IN FAIRLY GOOD CONDITION: ONE OF THE FOUR REAL SHIELDS WITH THE KING'S CARTOUCHE (CENTRE).



Along with the weapons of offence—bows and arrows, falchions, clubs, and single-sticks—found in the Annexe of Tutankhamen's Tomb, were also weapons of defence in the shape of eight shields, four of them made for practical use, and the other four for purposes of ceremony. Mr. Howard Carter has described them to us in conversation, and his description is given in the accompanying article. The four real shields, which Tutankhamen himself may possibly have

carried on the battlefield, if he ever did any campaigning, are made of light wood, and measure about 29 inches in length by 20½ inches in width. The ceremonial shields, which are a little larger, are of more elaborate character, and afforded scope for the artistic genius of the ancient Egyptian craftsman. The one here illustrated represents Tutankhamen seizing a lion by the tail and about to belabour it with a falchion. The lion is described as symbolising the enemies of Egypt.





## The World of the Kinema.

By MICHAEL ORME.



### THE TALKING PORTRAITS

**W**ANTED, a writer of Short Speeches for the Great! To be brief, yet brilliant, is perhaps the most difficult task to set either a writer or a speaker, and of the two, I think the speaker faces the stiffer problem. Bearing this in mind, one approaches the subject of the addresses delivered by diverse notable people, without which no budget of screen news seems complete nowadays, with sympathy and consideration. For, in itself, the feature is an admirable one. It is undeniably interesting to meet the Great almost, you might say, in the flesh; to note their characteristic gestures; above all, to hear their voices. Moreover, this gallery of animated portraits has its historic value. Posterity will get to know the prominent men and women of our period far more intimately than by the shifts that we are put to in our quest for knowledge of the past. We rely on historians and biographers to conjure up imaginary pictures. Posterity will see—and hear—its pictures on the screen. That is to say, just so long as the film withstands the ravages of time and wear and tear; and, relying on the respect with which the portraits of the Great should be handled, that ought to be long enough to weigh with the renowned sitters. But does it? Did Sir Thomas Lipton remember posterity when he spoke about another attempt to wrest "this blooming mug" from the Americans? Did a well-known woman M.P., when she breathed her platitudes about home and appreciation into the uncomplaining microphone? Mind you, in the form of ordinary conversation, these little news-reel speeches, issuing from ordinary life-size mouths, would probably sound quite plausible, and even, occasionally, worthy of attention. I can imagine myself flicking a few crumbs of information about homes and appreciation across a well-appointed tea-table and thinking myself almost fit for the *Intelligentsia*. But the screen and the microphone between them could deflate a balloon in a second.

Consider the procedure. First of all, a figure encroaches upon the screen, sometimes with suitable attendants—a dog or two, or the rest of a loving family, or just someone with a bunch of flowers, the ubiquitous "friend" of the illustrated papers! Well, this is all very momentous in itself. Then the figure expands into an enormous face, innocent of all make-up and therefore far from looking its best. Such self-sacrifice on the part of the Great leads one to expect some few but fearfully significant words—words of the utmost importance or polish or wit. After all, they—these Great Ones—have not merely faced the camera without make-up, a heroism only justified by the magnitude of the occasion, but they are talking to the whole world. The whole world—just think of that! Do they think of it? Yes, I believe the thought of it paralyses them until nothing that they meant to say seems worth saying. So they string together a few common-places, and the sportive amplifier adds the finishing touch by exaggerating the "ers" and "aws" of microphone nerves. Of the many notables who have been kind enough to address me from the screen, I carry in my memory only the simple dignity with which Mr. J.H. Thomas, Lord Privy Seal,

speaks in the tongue of the people, and the splendid audacities of George Bernard Shaw, who offered me a new soul and a new mind if I came to Malvern!

I repeat, there is room for a writer of Short Speeches, someone on whom the epigrammatic mantle of Oscar Wilde or Beerbohm Tree has fallen. Someone who can find the apt and telling word, who can put a situation in a nutshell and can frame a few sentences so fraught with meaning that they automatically swell up to a size more in keeping with the "close-ups" of the speaker. He must be an artist, able to sense the individualities of his clients, and a poet, able to find the word that haunts the ear. For that is what we expect from these talking portraits of the Great. And posterity will expect it too. The

speaker into the microphone and send a message to the world, he smiled disarmingly, and said: "Hello, World!" That was all.

### A FRENCH SEASON AT THE AVENUE PAVILION.

The management of the Avenue Pavilion continues to merit the gratitude of all discriminating film-goers. Its policy of reviving interesting films of all nations has brought many a fine picture back from limbo. Some of the copies have been unearthed after infinite trouble, some were unique exemplars of a film that has gone the rounds and would, but for the enterprise of the Gaumont-British Picture Corporation, have crumbled to bits in some forgotten corner. Now comes

the announcement of a singularly interesting scheme and one which deserves whole-hearted support, since it will serve to widen our knowledge of the kinematic activity in various countries, a task that has been hitherto largely left to the Sunday Film Society. It is surely a matter of importance to the art of the screen that one kinema, at least, recognises the value of a wider horizon and is making a serious attempt to bring the finest efforts of the picture-making world within the reach of the general public. On October 14 a French Season commences at the little house in Shaftesbury Avenue with a singularly attractive programme, in which the names of two producers of outstanding talent and

originality loom large. They are Jean Epstein and Cavalcanti.

Jean Epstein, of Polish descent, was educated at Lyons. An early encounter with the pioneer of moving-pictures, Auguste Lumière, laid the foundations for his future career. His first film, made in 1922, was inspired by the centenary of the great *savant* Pasteur, and was so successful that it very nearly wafted him to the Mecca of all successful film-people, Hollywood. Fortunately, France knew what she was losing, and was able to keep Epstein for herself. He has made many remarkable films: his latest production—and the one which is announced for the opening programme of the French Season—is "Finis Terræ." It is based on an actual drama arising from the daily struggles and dangers of the hardworking folk who live in a rugged region of France—the coast of Finisterre. The actors are gathered from the ranks of these people themselves, and I am told that the wild beauty of the coastal scenery has been brought to the screen with extraordinary power and vision.

"The Book of Hours" ("Rien que les Heures"), produced by Cavalcanti, finds its theme in the hourly doings of a great city—a theme which has been used by other producers since Cavalcanti devised this essay on the life of Paris. One remembers, for instance, the powerful picture "Berlin." But "The Book of Hours" bears the impress of Cavalcanti's individual outlook, and its fine composition owes much to the director's early training as an artist. Another sample of his work, "La P'tite Lillie," which burlesques a popular music-hall song that was once the rage of Paris, will also be shown during the first week of the Season. And, just by way of variety, we are promised "The Tragedy of a Duck" (made by S. Silka), in which the protagonists are a duck and a hen!



A "COURT SCENE" IN A RACING PLAY: "THE CALENDAR," AT WYNDHAM'S THEATRE—LADY PANNIFORD (MISS CATHLEEN NESBITT) GIVES EVIDENCE AGAINST CAPTAIN GARRY ANSON (MR. OWEN NARES, LEFT) BEFORE THE STEWARDS OF THE JOCKEY CLUB, LORD INNSPOND (MR. C. DISNEY-ROEBUCK), SIR GEORGE GARTH, CHAIRMAN (MR. W. CRONIN WILSON), AND LORD FORLINGHAM (MR. GROSVENOR NORTH).

The plot of "The Calendar," a play of racing thrills by Mr. Edgar Wallace produced at Wyndham's Theatre, turns on the fortunes of Captain Garry Anson, a good-natured but indiscreet owner who gets into trouble through misplaced confidence in a scheming woman, Lady Panniford. When he threatens to sue her for the return of £20,000 he had entrusted to her keeping against "a rainy day," she sends to the Jockey Club a note in which he had instructed his jockey to "pull" the favourite for the Ascot Cup, though he afterwards countermanded it on the back of a £100 bank-note also sent to her. His amusing butler, an ex-burglar, helps to get him out of the difficulty. One scene shows the course at Ascot as viewed from the boxes.



"THE CALENDAR," AT WYNDHAM'S THEATRE: (L. TO R.) HILLCOTT, BUTLER TO CAPTAIN ANSON, AND EX-BURGLAR (MR. GORDON HARKER); JOHN DORY, A BOOKMAKER (MR. ALFRED DRAYTON), AND CAPTAIN GARRY ANSON (MR. OWEN NARES).

apt word—the incisive line—the "just-what-I-expected-from-him" bit of eloquence—even, if you will, the well-found slogan. But something—anything—rather than the colourless banalities so often deemed sufficient. Perhaps, after all, the young American endurance-flier, the third portrait that lingers in my mind, found the best way out of an admittedly difficult proposition. When he was called upon to



# "AIR-MINDED" ROYALTY: THE PRINCE OF WALES IN HIS OWN MACHINE.



THE PRINCE OF WALES (THE RIGHT-HAND FIGURE IN THE MACHINE) FLYING IN HIS OWN "GIPSY-MOTH" AEROPLANE, PILOTED BY SQUADRON-LEADER DON: A RETURN FLIGHT TO SUNNINGDALE AFTER A DAY'S SHOOTING IN HAMPSHIRE.

The Prince of Wales has given a great lead to private flying by his recent purchase of an aeroplane, the appointment of a personal pilot, and the laying-out of landing-grounds near Windsor and Sandringham. His machine, which cost £675, is a light two-seater D.H. Gipsy-Moth, fitted with a Gipsy engine, and having a cruising speed of 85-90 m.p.h. There are dual controls, so that the Prince can at any time take charge himself, as he has done more than once. The body is painted in the red and blue colours of the Brigade of Guards Light Aeroplane Club, and bears a small silver plate inscribed "H.R.H. the Prince of Wales." The Prince's personal pilot is Mr. E. H. Fielden, of the Reserve of Air Force

Officers, who is the first air pilot to be attached to the staff of a member of the Royal Family. Our photograph is one of the first showing the Prince in flight in his own machine. It was taken recently on a Hampshire estate, to which he had flown from Sunningdale for a day's shooting. On arrival he sent the plane back for Prince George. On the return journey (the start of which is here illustrated) the Prince of Wales was piloted by Squadron-Leader Don, while Mr. Fielden took Prince George in another machine. All the royal brothers are "air-minded." The Duke of York, as a Group Captain in the R.A.F., is fully qualified in aviation, and the Duke of Gloucester recently made his first flight.





## THE WORLD OF SCIENCE.



### SPOILS OF A NORFOLK BROAD—SOME INTERESTING HYBRID FISH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DIRECTLY we begin to ponder over the bodies of plants or animals, whether living or dead, regarding them as so many illustrations of their "shifts for a living," we leave the world of common things and everyday worries behind us. With a very little imagination we begin to see with new

photograph (Fig. 1)—and this was true of nearly every fish we hauled out.

At the time I believed these spots marked the sites where the *larvæ* of the fresh-water mussel had temporarily established themselves while they passed

from the larval to the adult state. But I was mistaken. The occupants were creatures of a very different kind, for they proved to be *larvæ* of a trematode worm; of what species it would be impossible to say without keeping an infected fish in captivity till these uninvited guests completed their growth and emerged as adults. I am told these black-spotted fish are unusually abundant this year, but they seem to be confined on this Broad to rudd and bream. Why the skin covering these intruders should develop black

pigment no one seems able to say. I must pass now from these parasites, little known save to the specialist, to an account of the fish themselves,

and so on. But, as soon as we come to take note of internal characters, and especially the curious teeth lodged in the throat, we find that roach and rudd are to be regarded, not as closely related species, but as belonging to different genera!

Yet another curious point is the fact that the rudd (Fig. 3) seems to stand midway between the roach and the bream, for it has many bream-like characters. It differs from the roach in having a double series of throat-teeth, the more backward position of the dorsal fin, and the shape of the anal fin. In all these it resembles the white-bream. It resembles the bream again in having the belly behind the pelvic fins compressed and keeled, but the scaling is continuous over the keel, which is not the case in the bream. The beautiful golden sheen of the sides of the rudd, however, and the vivid crimson fins, are characteristic.

Whether these hybrids are fertile *inter se* is apparently unknown, but they probably are. Dr. C. Tate Regan, the Director of the British Museum of Natural History, our greatest authority on fishes, remarks that it is not surprising that comparatively closely related species such as the roach and rudd should form natural hybrids, but that fishes of the bream group should cross with either of these is distinctly peculiar.

The bream-roach hybrids are fairly common, but the cross between bream and rudd is more seldom found; while that between roach and rudd (Fig. 2) is still more rare, at any rate in this country, since, save for the specimens I have just taken, only two other British examples are known; while that between the white-bream and the roach has not yet been recorded from British waters, though it has been taken in Holland, Belgium, and Germany.

Nevertheless, they may occur with us, but have escaped notice, for they would not readily be distinguished by the ordinary fisherman, who is not given to counting the number of rays in the dorsal fin, or the number of scales between the base of this fin and the lateral line, or between this line and the belly, though these, among others, are important items in distinguishing between closely allied species.

That the common bream does inhabit the little Broad from which I took my hybrids goes without saying; but it was not my good fortune to land one. The white-bream is less common, and is confined to eastward rivers, from Yorkshire to Suffolk. It is a much smaller fish than the common bream, never, apparently, exceeding a weight of one-and-a-half pounds, while its larger relative may scale as much as seventeen pounds, though eight or nine pounds is more usual. Still bigger fish are taken on the Continent.

eyes. We cannot, however, if we have a proper curiosity, get the full measure of profit from such ponderings without studying the same subject in its natural surroundings, and again in the dead specimen, for the details of external characters often have a subtle relation to structures below the surface, and the two sets of facts stand in relation to the adjustments to the struggle for existence which this or that species has had to make. During the last month I have made the most of my opportunities of considering some of these adjustments, made the more interesting since all the different types concerned were living in the same environment.

Many and diverse were the things I saw during four weeks of splendour. Some of them puzzled me greatly, and the likelihood that I shall ever come to a solution concerning them is remote. I spent several days on the water in the blazing sunshine, soothed by the soft music of the wood-pigeons in the woods which fringed my little heaven, and thrilled by the occasional flight of a pair of harriers.

Between whiles I would do my best to see what was going on in the water enlivened by patches of water-lilies, a favourite resting-place of dragon-flies of many kinds, and great troops of whirligig-beetles, sometimes at rest, sometimes whirling round and round one another as if seized with a sudden delirious frenzy. The cause of these outbursts eluded me. Nor did they ever break the surface-film, which was to them as a ball-room floor, to descend to the depths below.

One thing I specially set myself to do, and that was to catch a few fish for the sake, among other things, of finding parasitic crustacea on their scales or gills. The united efforts of my younger daughter and myself were, indeed, successful, though I have not yet had time to examine my captures for these parasites. But the very first fish landed was covered with black spots, or, rather, *papillæ*—"pimples"—as may be seen in the uppermost

which proved to be of quite exceptional interest, since, for the most part, they were hybrids, either between roach and rudd or roach and bream. They seemed greatly to outnumber the pure-bred parent species, judging by what we caught.

An embarrassing number of problems is raised by these fish, and I find it hard to choose which can most profitably be discussed here. Why, for example, is the roach so variable as to size and shape? Again one is faced with the old question: What is a species? For it is by no means always easy to distinguish between a roach and a rudd. But doubtful cases can be set at rest after counting the number of rays in the dorsal fin, the position of this fin in relation to the ventral fins,



FIG. 1. A SURPRISING HYBRID BETWEEN ROACH AND BREM: A SPECIMEN COVERED WITH BLACK SPOTS DUE TO PARASITES.

This specimen, a foot long, was thickly marked with black spots, or, rather, raised *papillæ*, caused by *larvæ* of Trematode worms. The cross between roach and bream is a somewhat surprising one, but it appears to occur with some frequency.



FIG. 2. A RARE HYBRID BETWEEN ROACH AND RUDD: ONE OF VERY FEW BRITISH EXAMPLES KNOWN.

This specimen was also spotted (like that in Fig. 1). Crosses between these two species are regarded as unusual; perhaps because of the similarity between the parent species they escape notice.



FIG. 3. THE RUDD: A FISH THAT STANDS MIDWAY BETWEEN ROACH AND BREM. Though very like a roach, the rudd is distinguished by its greater depth, golden coloration, and more vividly coloured paired fins.

The foregoing remarks indicate the importance of looking beneath the surface in nature study, for superficial similarities may conceal unexpected diversities.



AIR WONDERS: A GIANT CRAFT;  
ROCKET-PROPULSION; CATAPULT-LAUNCH.



A 34-TON "THREE-DECKER" FLYING-BOAT BUILT TO CARRY 100 PASSENGERS AND CREW: THE HUGE DORNIER "DO.X" IN FLIGHT—SEEN FROM THE AIR ABOVE. The enormous new German all-steel flying-boat, "DO.X," built by the Dornier Aircraft Company, at Altenrhein bei Rorschach, on the Swiss side of Lake Constance, was launched on the lake on July 12 last. Details of the machine were illustrated in our issue of July 20. She measures 150 ft. both in length and wing-spread, weighs 34 tons, and has twelve 525-h.p. engines mounted in

[Continued opposite.]



SHOWING THE SIX ENGINE-TURRETS (EACH CONTAINING TWO 525-H.P. ENGINES AND EACH MANNED BY A MECHANIC) ABOVE HER WING: THE "DO.X" IN FLIGHT—A NEARER VIEW. The interior is divided into three decks, the upper one containing the control rooms and crew's quarters; the middle one the passenger cabins; and the lower one fuel stores. There are two pilots, under the orders of a captain. Sleeping accommodation for 100 passengers is available. The above photographs were taken during a recent flight.



THE FIRST FLIGHT OF A ROCKET-PROPELLED AEROPLANE CONTAINING A HUMAN BEING: HERR VON OPEL'S MACHINE TAKING-OFF WITH A LONG TRAIL OF SMOKE BEHIND IT. Herr Fritz von Opel, the inventor of a rocket-propelled aeroplane (and, previously, of a similarly propelled car and boat), made his first flight in his rocket-plane, near Frankfurt, on September 30. It is a small monoplane, with the tail unit mounted on outriggers running from the wings. At the back the mouths of the rocket-chambers look like a honeycomb. For starting, there was a rail-track 30 ft. long with a buffer at one end, and the machine was placed on a trolley, which

[Continued opposite.]



HOW THE ROCKET-PLANE WAS "SHOT" INTO THE AIR: THE MACHINE ON ITS RAIL-TRACK, FROM WHICH IT TOOK OFF BY STRIKING A BUFFER AT THE END. was driven (also by rockets) along the track at high speed. As it struck the buffer, the aeroplane was shot into the air, and at the same moment the pilot ignited the flight rockets. Herr Opel succeeded in roaring through the air for about a mile. The machine was also fitted with braking rockets, fired in the reverse direction, to reduce landing speed. A motorist near whom Herr Von Opel landed said that he "seemed to be feeling the effects of his experience."



A SHIP-TO-SHORE MAIL SERVICE FROM AN ATLANTIC LINER IN EUROPE: AN AEROPLANE "CATAPULTED" FROM THE "ILE DE FRANCE" OFF THE LIZARD.

The system of advance deliveries of mails by aeroplanes launched from Atlantic liners has previously been illustrated in our pages, as practised on the American side. We now show the same system in operation in European waters from the French liner "Ile de France." The machine is seen just after being catapulted from the deck, some fifteen miles south of the Lizard, at 7.20 a.m. It flew direct to Paris, arriving at 9.20 a.m., the time at which the liner was due at Havre.



THE FIRST MAN TO FLY IN A ROCKET-PROPELLED AEROPLANE: HERR FRITZ VON OPEL STRAPPED INTO THE ASBESTOS-COVERED COCKPIT OF HIS MACHINE.



## BUTTER AS A MEDIUM OF RELIGIOUS ART: GODS AND "PAGODAS."

PHOTOGRAPHS BY DR. JOSEPH F. ROCK, LEADER OF THE YUNNAN-TIBET EXPEDITION OF THE NATIONAL GEOGRAPHIC SOCIETY, OF WASHINGTON, U.S.A. REPRODUCED BY COURTESY OF THE SOCIETY.  
(SEE COLOUR ILLUSTRATIONS ON PAGES 637, 638-639.)



HOW THE WONDERFUL BUTTER SCULPTURES ARE DISPLAYED AT THE ANNUAL BUTTER FESTIVAL IN THE MONASTERY OF CHONI: PIOUS TIBETANS GAZING IN AWE AT IMAGES OF THEIR GODS WROUGHT IN COLOURED YAK BUTTER AND EXPOSED FOR ONE NIGHT ONLY, BEFORE THEIR DESTRUCTION, ON FIVE GREAT WOODEN FRAMES.

BUTTER AS A MEDIUM OF RELIGIOUS SCULPTURE: THE TIBETAN "FEAST OF LIGHTS" AT CHONI, TO CELEBRATE THE ASCENSION OF TSONGKAPA—SHOWING (RIGHT BACKGROUND) A "PAGODA" OF EXQUISITELY COLOURED YAK BUTTER CONTAINING A BUTTER-FACED GOD, FLANKED BY SMALLER "PAGODAS" OF THE SAME MATERIAL.



The annual Butter Festival at the Tibetan monastery of Choni is described on page 637, and details of the exquisite butter sculptures are shown in colour there and on pages 638 and 639. The upper photograph above shows how their exposition takes place, for a single night, for they are destroyed the next morning. The lower photograph illustrates another Choni festival, of which Dr. Joseph F. Rock writes (in the "National Geographic Magazine"): "On the 25th day of the tenth Moon was celebrated the Feast of Lights. Legend has it that on this day, A.D. 1417, Tsongkapa appeared on the stone altar of his monastery, and, after addressing the multitude, became transfigured and ascended into heaven.

He founded the Yellow, or Reformed, Sect, the established Church of Tibet. The large courtyard of the lamasery yamen was beautifully decorated for the occasion. . . . The central silk tapestry represented Tsongkapa. In the centre of the court, fronting him, stood a pagoda-like structure made mostly of exquisitely coloured yak butter, and in the pagoda sat a god whose yellow face, moulded of butter, disclosed the touch of an artist. Other less decorative pyramids, adorned with flowers and rosettes, all of coloured butter, were arranged on both sides of the main butter pagoda. Hundreds of butter lamps were burning in long rows between which were small pyramids of *tsamba* decorated with disks of butter."



## Beautiful Sculpture in Butter:

Wonderful Reliefs in Yak Butter Made  
by a Wandering Fraternity of Tibetan  
Monks for an Annual Ceremony.

In Dr. Joseph Rock's article on the strange festivals at the Tibetan monastery of Choni (quoted from the "National Geographic Magazine" in our issue of Sept. 28, with coloured illustrations, and also in that of Sept. 21), we read: "In keeping with invariable custom, the Butter Festival was celebrated on the fifteenth day of the first moon. Choni was crowded with visitors. From far and wide they had come to see the greatest festival of the year. Nomad Tibetans predominated. Tebbus, who live on the southern slopes of the Min Shan, were not so numerous, for the 13,000-foot mountain passes were buried in snow and difficult to cross even with yak. Tao River Tibetans, Choni Tibetans, and those mixtures of Kansu Chinese and Tibetans who live in the northern valleys of the Min Shan, helped to swell the throng. . . From them the monks reaped much harvest in hard cash and gifts of boots, butter, and other useful articles. For more than a month ten monks had been working on the butter images. Living Buddhas and affluent patrons of the monastery had contributed more than 1000 catties—nearly 1300 pounds—of yak butter, which always soars in price as the time of the festival draws near. The task of making the images is attended with considerable hardship in mid-winter, for the shaping of the figures must be done in a cold room, and the artist must dip his fingers in cold water every time he takes a piece of butter to mould. The monks engaged in this work are real artists. Many of them belong to a wandering fraternity, making the rounds of the monasteries in search of employment. The best moulders are in great demand, and rivalry for their services develops among lamaseries. Each artist monk is assigned the task of making two or more panels representing deities. The images are not coloured on completion, but the butter itself is mixed with powdered colours before it is moulded into gods. The colouring is most exquisite and harmonious, often as many as twenty shades being used. The panels to which the images are attached are made of blackened wood. They are arranged on pyramidal scaffolding in front of the main shrines. The richer the lamasery, the bigger the display; and, though the images at Choni were of beautiful workmanship, the

*(Continued below.)*



PORTRAYED IN BUTTER: NAMSE, TIBETAN GOD OF WEALTH, "ONE OF THE FOUR KINGS WHO RULE THE FIRST FOUR STOREYS OF THE COSMIC MOUNTAIN IN THE PARADISE OF LOVE."

*(Continued.)*

number of panels did not compare with the numbers shown at Labrang and Kumbum monasteries on the Koko Nor border. In the late afternoon the lamas prepared the display. Huge posts, supporting five wooden frames, had been erected in front of the old chanting hall, and to this scaffolding the butter panels were fastened with ropes as the monks brought them out from the side rooms. By the time the panels were in place, it was dark. Hundreds of butter lamps arranged on shelves before the images were now lighted. They shed a brilliant white light, with scarcely a trace of yellow. No word picture can reveal the beauty of these figures so well as the colour photographs (See also pages 638 and 639). Thousands of spectators had gathered. Women with tiny babies, both half-naked, braved the cold. Even in zero weather the nomad women keep one shoulder and half of the breast bare, the rest of the body being wrapped in a single sheepskin garment. The square in front of the chanting hall was packed. Lamas armed with long birch whips reached over the squeezing, pushing mob and dealt severe blows on the heads of the onlookers. Those in the first rows would duck to divert the blows from heads to backs, but those behind could not move and had to take the punishment. All were good-natured and suffered the chastisement as a matter of course. Before the ceremonies began, the Choni Prince, guarded by his soldiers, who made a passage-way through the throng for him, went into the courtyard and, prostrating himself three times upon a carpet, kotowed to the butter images. The chief lamas, one of them carrying Tsemoling, the boy god (illustrated in our issue of September 21), dressed in yellow silk, now gathered with the orchestra in the centre of the courtyard in front of the images. It was with the greatest difficulty that the space set apart for them was kept clear of that pressing wall of humanity which had filled the rest of the court, although soldiers of the Prince guarded the lamas. The Prince and I went to the building facing the chanting hall, and from the gallery above, which was reserved for us and the Prince's wives and children, we watched the spectacle. Namse, the god of wealth, was represented by one of the demon dancers of Choni illustrated in colour in our Sept. 28 issue. His aspect differed from that of the above butter image, but his costume, as usual, was gorgeous.

AFTER PHOTOGRAPHS BY DR. JOSEPH F. ROCK, LEADER OF THE YUNNAN-TIBET EXPEDITION OF THE NATIONAL GEOGRAPHIC SOCIETY, OF WASHINGTON, U.S.A. REPRODUCED BY COURTESY OF THE SOCIETY.

(SEE ALSO PAGES 638 AND 639.)



HOW THE BUTTER GODS ARE DISPLAYED: TIBETAN MONKS FASTENING BUTTER RELIEFS TO ONE OF FIVE PYRAMIDAL FRAMES.



## Butter as a Medium of Exquisite Sculpture: Images Destroyed After One Display.

AFTER PHOTOGRAPHS BY DR. JOSEPH F. ROCK, LEADER OF THE YUNNAN-TIBET EXPEDITION OF THE NATIONAL GEOGRAPHIC SOCIETY, OF WASHINGTON, U.S.A. REPRODUCED BY COURTESY OF THE SOCIETY. (SEE ALSO PAGE 641.)



SCULPTURE FASHIONED IN YAK BUTTER BY TIBETAN LAMAS WHO USE PALETTES OF TWENTY DIFFERENT COLOURS: A BUTTER IMAGE OF DROLMA, ONE OF NUMEROUS DEITIES OF WEALTH IN THE TIBETAN FAMILY OF GODS.



A MASTERPIECE OF BUTTER SCULPTURE: THE SHENZIG PANEL—"A MONK'S CONCEPTION OF THE PATRON SAINT OF LHASA, THE DEITY TO WHOM ALONE THE TIBETAN PRAYER OF MANI PADME HUM IS ADDRESSED."



BUTTER SCULPTURE IN ITS MOST EXQUISITE FORM: A DELICATELY MODELLED FIGURE OF DROLMA, ONE OF THE TWENTY-ONE MANIFESTATIONS OF DROLMA, THE TIBETAN GODDESS OF MERCY.

These remarkable examples of multi-coloured sculpture in yak butter, as explained on page 637 in an extract from Dr. Joseph Rock's article in the "National Geographic Magazine," were made by Tibetan monks for the annual Butter Festival at the Choni monastery in Kanas. They are displayed only for a single night, and are then destroyed. The subjects are, varied from year to year. Continuing his description of the festival, Dr. Rock writes: "The lamas began their chanting in a deep, sonorous bass. Blasts from enormous trumpets sounded from the roof of the building housing the great clay Buddha (illustrated in our issue of September 21). Twenty feet above the mob two wires had been stretched across the courtyard from side to side, and two others reached from the chanting hall to our building. Where these wires crossed, over the exact centre of the square, was balanced a miniature temple of wood and coloured paper which seemed to float above the crowd. It was illuminated with butter lamps, the heat of which kept rotating the paper prayer wheel inscribed with *Om Nani Padme Hum* (Oh, the Jewel in the Lotus, Amen), the prayer ever mumbled by devout Tibetans. At a blast



A BUTTER DEMON RAMPING AMID THE FLAMES OF HELL: THE FIERCE GOMBO, MOST VENERATED OF TIBETAN DEITIES, TREADING UNDERFOOT THE ELEPHANT-HEADED GOD, GANESHA.

of the trumpets two baskets resembling lotus flowers, each supported by a great paper butterfly, were sent along the wires to the suspended temple. In these baskets, controlled by means of strings, were queer dolls resembling Buddhist deities. . . . The Butter Festival being distinctly a night affair, the images are usually removed before 4 a.m. To take flashlight pictures in the course of the celebration would have been impossible because of the panic it would have created among these simple children of the grasslands. But I was very anxious to photograph the entire display of butter images, so I asked the Prince if it would be possible to have them remain in place until after sunrise. Thanks to my host, the lamas were directed to leave the images in place until I had exposed twenty-four plates, the first real pictures of the butter gods. When one takes into consideration the hostile attitude of the lamas of other monasteries (a rawhide whip was used on a missionary who attended a butter festival at Kumbum), it speaks well for the discipline among the Choni monks that at 10 o'clock on the morning after the festival, the head lamas came to me and asked whether they could now remove the images."





# "Three Castles" CIGARETTES



MADE BY W.D. & H.O. WILLS. BRANCH OF THE IMPERIAL TOBACCO CO. (OF GREAT BRITAIN AND IRELAND), LTD.



## PERSONALITIES OF THE WEEK:



**MR. HAROLD BEGBIE.**

The well-known author. Died on October 8, at the age of fifty-eight. He was "A Gentleman with a Duster" who wrote "Mirrors of Downing Street"; and he wrote, among many others, such notable books as "The Glass of Fashion," "Painted Windows," "Broken Earthenware," "In the Hand of the Potter," "The Crisis," and "Religion."



**A MEETING THAT MAY BECOME HISTORIC: M. DOVGALEVSKY, THE RUSSIAN ENVOY (LEFT), AND MR. ARTHUR HENDERSON, THE SECRETARY OF STATE FOR FOREIGN AFFAIRS, AFTER THEIR CONVERSATIONS AT THE WHITE HART HOTEL, LEWES.** Speaking at Brighton, Mr. Henderson said: "We have completed an agreement whereby when Parliament opens we will ask for an exchange of Ambassadors and, under the Ambassador's mission, a mission will come to London representative of the Russian people and the Russian Government."

## PEOPLE IN THE PUBLIC EYE.



**MR. ROBERT CLIMIE, M.P. (LAB.).**

Born, 1868; died, October 3. M.P. for Kilmarnock, 1929 and 1923-24. For many years a member of the Kilmarnock Town Council. Was the son of a local miner. Was an organiser of the Workers' Union. Had served on the Adult Education Committee and as Chairman of the Public Health Committee. He married in 1890, and he had five sons and a daughter.



**MR. H. L. CANCELLOR.**

A Metropolitan Police Magistrate from 1914 until last July, when he retired owing to ill-health. Died on October 6, aged sixty-seven. Sat at the Thames Court, West London, Marylebone, and, finally, at Marlborough Street. Called to the Bar in 1888, and joined the Western Circuit, also practising at the London, Middlesex, and Hampshire Sessions. He was much interested in racing, and he was also a member of the M.C.C.



**A DISTINGUISHED FRENCH SCULPTOR DEAD: THE LATE M. EMILE ANTOINE BOURDELLE.**

M. Bourdelle has died suddenly from heart failure at the age of sixty-eight. He exhibited frequently at the Royal Academy. He showed his first big work, "Adam après la Faute," in 1885. He was influenced by Falguière, Dalou, and, especially, by Rodin; but nearly thirty years ago began to model himself upon the Greeks of the archaic period. In 1912 and 1913, he decorated the Théâtre des Champs-Élysées; he was designer to the State factory of Gobelins tapestries; he sculpted the heroic equestrian statue of General Alvear for Buenos Aires; and he was responsible for, amongst many other monuments, the "Virgin of Alsace," on a hillside in the Vosges, and the "Epic of Poland."



**THE FIFTH EARL OF HAREWOOD.**

Born, August 21, 1846; died, October 6. Father-in-law of H.R.H. Princess Mary, whose husband, Viscount Lascelles, succeeds to the title. The late Peer continued the family care for the great Yorkshire estates he inherited. In 1881, he married Lady Florence Bridgeman, second daughter of the third Earl of Bradford, who survives him with two sons, the new Earl and the Hon. Edward Lascelles, and a daughter, Lady Boyne.



**COLONEL SIR FRANCIS HUMPHRYS, THE NEW HIGH COMMISSIONER FOR IRAQ.**

Sir Francis Humphrys, lately Envoy Extraordinary and Minister Plenipotentiary at the Afghan Court, has been appointed High Commissioner for Iraq, in the place of the late Sir Gilbert Clayton. Sir Francis, who was at Kabul when King Amanullah was overthrown and, with others, was rescued by aeroplane, was born in 1879. During the War (1918) he served in Europe as a pilot in the R.A.F.



**THE ENGAGEMENT OF H.H. THE AGA KHAN: HIS HIGHNESS WITH HIS FIANCÉE, Mlle. CARRON.**

After there had been several denials of the truth of the report of the impending marriage of the Aga Khan, his Highness announced that he was to wed Mlle. Carron on December 4, and said: "My friend, Henri Clerc, Mayor of Aix, will tie the knot." Mlle. Carron is a Frenchwoman, thirty-one years of age. The Aga Khan, who was born in 1875, is a very familiar figure in this country, at race-meetings and elsewhere. He is the head of the Ismaili Mahommedans, and has very many religious followers in India, Central Asia, and East Africa. In recognition of his services during the War he was granted the rank of a first-class Chief with a salute of eleven guns.



**H.E. ADLY PASHA YEGHEN, THE NEW EGYPTIAN PRIME MINISTER.**

It was announced on October 3 that Adly Pasha Yeghen had accepted the Egyptian Premiership and was forming a Cabinet. He is also holding the Portfolio of Minister of the Interior. He will order a General Election for the Chamber of Deputies as soon as practicable, and thus restart the Parliamentary life that came to a sudden, dramatic end as a result of the *coup d'état* of last year.



## Notes for the Novel-Reader: Fiction of the Month.

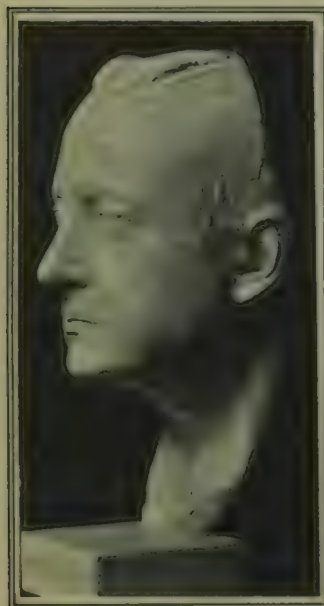
THE contemporary novelist is significantly interested in flight—not aviation, but flight from the complexities of modern life. In Hugh Walpole's "Hans Frost" (Macmillan; 7s. 6d.) it is a flight from social bondage to an extreme of simple living. No one has observed the impulse of psychological escape and the way of it with clearer perception than Mr. Walpole. He does not despair of it: the example he presents to us is the emancipation of a great spirit. Old Hans Frost is a distinguished novelist, bound hand and foot, when the story opens, to a rich wife who makes snobbish capital out of him. On



A WRITER WHOSE FIRST LONG NOVEL HAS BEEN CHOSEN BY THE BOOK SOCIETY: MR. RICHARD HUGHES, AUTHOR OF "A HIGH WIND IN JAMAICA."

Mr. Hughes, the Welsh author, is well known as a writer of short stories and poems, and as a dramatist and the co-founder of the Portmadoc Players. "A High Wind in Jamaica" is his first long novel. He is twenty-nine. He has been spending some time in America, but will be in England again before long.

his seventieth birthday, just as he has received the congratulations of a deputation of his admirers, he finds his wife's niece, a child of eighteen, arriving forlornly in the house. Ruth Frost intended Nathalie to be a minor appanage of her glory, but she had been a little too callous about her welcome. She made the mistake of undervaluing the resource of revolt lying latent in an old husband and a young girl. Nathalie's desperate courage awakened and stimulated Hans. There was hate lurking in the shadows of Ruth's fine London house, and it terrified Nathalie. She ran away, and the old man, flaming with pity, followed and found her, and in finding her recovered his lost freedom. Nathalie goes her own way to independence, and Hans is left sitting at a deal table in a whitewashed Cornish room. He has the sound of the sea in his ears, and his liberated talent is again creative and rejoicing. "Hans Frost" is a masterpiece. It is a splendid addition to the long line of novels that fitly express the breadth and insight of the English literary genius.



A FAMOUS DRAMATIST WHOSE FIRST NOVEL HAS JUST BEEN PUBLISHED: MR. EDWARD KNOBLOCK, AUTHOR OF "THE ANT HEAP"—A LIFE MASK BY MR. PAUL HAMANN, OF BERLIN.



MISS MARGARET LEVESON-COWER, AUTHOR OF "THE FIGHTING SIX."

And then there is another manner of flight in "Harriet Hume" (Hutchinson; 7s. 6d.), by Rebecca West, which is an elaborately fantastical evasion of reality.

There is a striking resemblance between Miss Salt and Katherine Mansfield, in craftsmanship and in

The setting is also London, but a London neither of to-day nor yesterday. It is the city of the dreams of the magnificent, bankrupted Condorex, a politician who sacrifices Harriet to his ambitions, and is eventually launched into the spirit world in a crystal insanity. As for Harriet, who could read his thoughts with magical accuracy—a highly disconcerting gift—it may be that all she possessed was the poignant clear-seeing of love. Harriet is seen only from Condorex's angle of vision. His mind confuses substance and imagery, and he is in continual conflict with the little wretch's fascination. Some people will find Miss West too precious. Certainly she prefers clouds of words to clouds of witnesses. A lover with the solid ground beneath his feet is altogether outside her range. To read "Harriet Hume" is to be deliciously provoked, and to play hide-and-seek with a tantalising symbolism. It has a fine art of enchantment, provided you are not obstinately matter-of-fact, or too easily repelled by consciously exquisite writing. In "Black

Roses" (Heinemann; 7s. 6d.), by Francis Brett Young, Paul (or Paolo) Ritchie, withdraws himself from the present; that is true. But in his case it is less the withdrawal that counts than the self-revelation of his excursion into a passionate past. In the prologue, he is the middle-aged painter, approaching Naples in an English liner; a grave personage, and something of a mystery to his fellow passengers. He is returning to Italy to revisit the scenes of his youth. Tragic memories are unsealed; the black hunter, who had been Cristina's brutal master, and Cristina who had drawn Paolo's love to her by patient service and submission. A cholera year is the dark back-

ground; that, and the fetid squalor of the Neapolitan byways. The poet in Mr. Brett Young has the advantage of the realist in a tale so romantically Italian, and staged so dramatically in a stricken city. Sorrow has black roses, and Cristina's unknown grave is hidden somewhere under their withered



MR. DESMOND COKE, AUTHOR OF "THE MONKEY TREE."

petals: there, beautifully diversified, is the theme of "Black Roses." The portrait of Cristina is a superb achievement, and it does not stand alone. For stark realism, measured out with a strict sufficiency of words, we have Sarah Salt. "Joy is My Name" (Gollancz; 7s. 6d.) is a title pregnant with irony. In Miss Salt's world to be named Joy is to be predestined to disaster. The competence of

their implacable fatalism. The method of "Joy is My Name" is extraordinarily effective, and the character-drawing is as impressive as it is exact.

War adventures—having for a change nothing to do with the Great War—are the subject of John Buchan's "The Courts of the Morning" (Hodder and Stoughton; 7s. 6d.) and of Val Gielgud's "Gathering of Eagles" (Constable; 7s. 6d.). Mr. Buchan, untrammelled by history, opens up the imaginary republic of Olifa to our old friends John S. Blenkiron, Sandy Arbuthnot, and the rest of their good company. Gorgeous descriptions of the mountain country of Olifa (somewhere in South America) sweep the yarn along. Sandy leads a forlorn hope to triumph. Janet Roylance is kidnapped by villains, and rescued in a chapter where thrill is heaped on thrill. A superman, the Gobernador, is tamed by the irresistible charm of a high-spirited young woman. It is all done with



A WELL-KNOWN WRITER AT HOME: MR. J. B. PRIESTLEY, WITH MRS. PRIESTLEY. Mr. Priestley, whose book of essays, "The Balcony, and Other Essays," was issued the other day, recently published his latest novel, "The Good Companions." He was first married (in 1921) to Miss Patricia Tempest, who died in 1925. In the following year he married Miss Mary Wyndham-Lewis. During the Great War he served with the Duke of Wellington's and the Devon Regiments. He was born in 1894.

immense vigour, and the local colour is laid on in bold and brilliant splashes. Undoubtedly Mr. Buchan has a way with him, a way that sets off his gallant adventurers handsomely against the extravagances of the plot. "Gathering of Eagles" is as brilliant intrinsically, and it is far less flighty. It is a romance of the Retreat from Moscow. The retreat has been done many times, but there still remain reserves of untouched drama in it, a fact which Mr. Gielgud has applied to his advantage. Indeed, [Continued on page 660.]



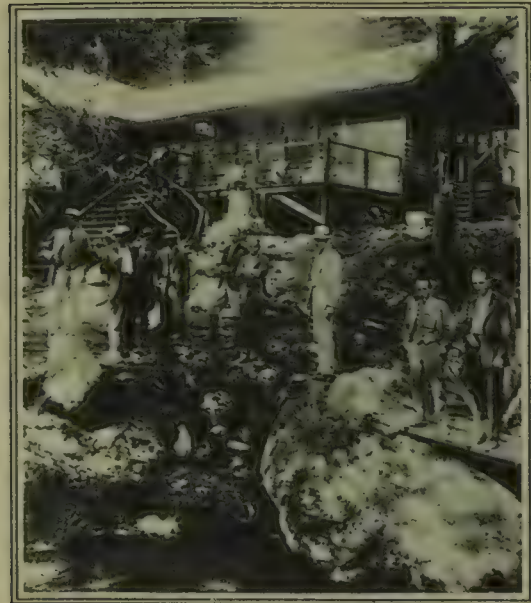
MISS SARAH SALT, AUTHOR OF "JOY IS MY NAME."



MISS REBECCA WEST, THE AUTHOR OF THE MUCH-DISCUSSSED "HARRIET HUME."



HAPPENINGS AT HOME AND ABROAD:  
PICTORIAL RECORDS OF NOTABLE EVENTS.



WHERE MR. MACDONALD AND PRESIDENT HOOVER HAD INTIMATE TALKS ON INTERNATIONAL AFFAIRS: THE PRESIDENT'S FISHING-CAMP ON THE RAPIDAN. The Prime Minister arrived in Washington on October 4, and early the next morning he went, as President Hoover's guest, to the President's fishing camp on the headwaters of the Rapidan, in Virginia, seventy miles from the capital. There they spent a day in quiet and intimate conversation.



LOST, WITH OVER THIRTY LIVES, DURING A HEAVY GALE OFF THE WEST COAST OF NORWAY: THE MAIL STEAMER "HAAKON VII."

On the night of October 6, the mail steamer "Haakon VII." (1350 tons) of the Nordenfjeldske Steamship Company, went ashore in a heavy gale near Florø, and sank immediately. It was stated that the number of lives lost was probably between 30 and 35.



SIR ALAN COBHAM'S GREAT AIR TOUR OF THE COUNTRY TO FIND SITES FOR LANDING-GROUNDS: HIS AIR-LINER, "YOUTH OF BRITAIN," BACK AT EDGWARE.

Sir Alan Cobham returned to Stag Lane Aerodrome, Edgware, on October 4, after an air tour of Britain to promote aviation and seek sites for landing grounds. In twenty-one weeks he had flown 60,000 miles, surveyed 250 towns from the air, and carried 40,000 passengers, including 10,000 school-children with their teachers. [Photograph by Aerofilms, Ltd.]



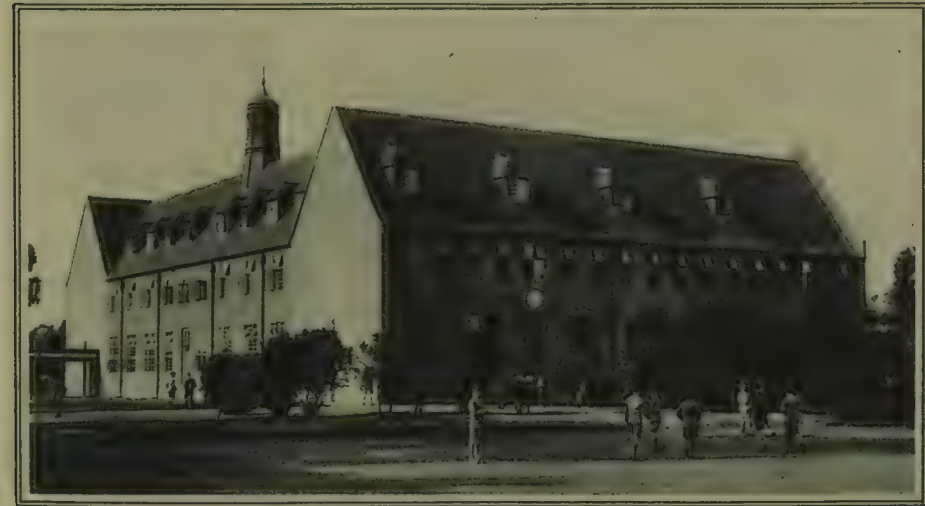
HIGH TIDE ON THE COAST OF LANCASHIRE: ENORMOUS WAVES BREAKING OVER THE PROMENADE AT BLACKPOOL DURING THE RECENT GALES.

Stormy weather set in over many parts of England on October 6, and during the gales that ensued a large number of places on the coast suffered considerable damage. A note that accompanied the above photograph stated: "At present the highest tides of the year are being experienced on the west coast. Huge seas are here seen breaking over the open-air baths and promenade at Blackpool. The Pleasure Beach, with the Big Wheel, is visible."



OPENED BY THE DUCHESS OF YORK AS THE SCOTTISH NATIONAL MEMORIAL TO DAVID LIVINGSTONE: THE GREAT EXPLORER'S BIRTHPLACE AT BLANTYRE.

On October 5 the Duchess of York opened the Scottish National Memorial to David Livingstone, the great missionary explorer, at Blantyre. The memorial consists of the buildings that include the one-roomed tenement in which Livingstone was born in 1813. These buildings have been transformed into a memorial museum, with adjoining recreation ground, at a cost of £12,000. The tableaux placed in it, illustrating Livingstone's character, were reproduced in our last issue.



A MEMORIAL TO LORD MILNER OPENED BY MR. KIPLING: THE NEW HOME OF THE JUNIOR KING'S SCHOOL, CANTERBURY, AT MILNER COURT. The new home of the Junior King's School, Canterbury, at Milner Court, Sturry, was opened on October 5 by Mr. Rudyard Kipling. The house and surrounding property have been presented to the Governors of the school by Lady Milner, as a memorial to her husband, the late Lord Milner, to whose work for the Empire Mr. Kipling paid tribute in his address. The Archbishop of Canterbury led the prayers and pronounced the Blessing.

RIVALS FOR THE WORLD'S CHESS CHAMPIONSHIP: DR. A. ALEKHIN (SIXTH FROM RIGHT) AND MR. E. D. BOGOLJUBOW (THIRD FROM LEFT, IN FRONT) IN A GROUP.

The match between Dr. A. Alekhin and Mr. E. D. Bogoljubow for the chess championship of the world began recently at Heidelberg. On October 7 the score was stated as—Alekhin, 5 games; Bogoljubow, 2 games; 3 games drawn. Our photograph shows the rivals in a friendly group in the Palace Gardens at Schweitzingen, near Heidelberg.



THE NEW HIGH COMMISSIONER FOR SOUTH AFRICA ARRIVES: MR. CHARLES TE WATER, WITH HIS WIFE, IN LONDON. Mr. Charles Te Water, the new High Commissioner for South Africa, accompanied by Mrs. Te Water, arrived at Southampton, in the "Arundel Castle," on October 7. Mr. Te Water said: "I approach my work at South Africa House with much optimism, determined to continue the traditions of goodwill which my predecessors established."



# THE FUNERAL OF DR. STRESEMAN: STATE AND PRIVATE CEREMONIES.



HEADED BY THE BRITISH AMBASSADOR (ON THE RIGHT, IN FRONT) AND THE SPANISH AMBASSADOR, WHO WERE DELEGATED TO REPRESENT THEIR SOVEREIGNS, AS A SPECIAL HONOUR TO THE DEAD GERMAN FOREIGN MINISTER: MEMBERS OF THE DIPLOMATIC CORPS IN THE PROCESSION.



FAMILY AND OFFICIAL MOURNERS: DR. STRESEMAN'S TWO SONS PRECEDING PRESIDENT VON HINDENBURG (CENTRE), THE CHANCELLOR, THE VICE-PRESIDENT OF THE REICHSTAG, AND MAJOR VON HINDENBURG (IN REICHSWEHR UNIFORM) IN THE FUNERAL PROCESSION.

THE STATE FUNERAL OF DR. STRESEMAN: THE HEARSE IN THE PLATZ DER REPUBLIK; PRECEDED BY LEADERS OF THE STUDENTS' CORPS TO WHICH THE DEAD STATESMAN BELONGED.



THE FUNERAL CEREMONY IN THE REICHSTAG: THE COFFIN, COVERED WITH THE MINISTER'S SERVICE FLAG, RESTING ON THE PRESIDENT'S TABLE WHILE THE CHANCELLOR DELIVERED HIS ORATION.



THE PRIVATE BURIAL CEREMONY, NEAR THE GRAVES OF THE STATESMAN'S PARENTS, IN THE LUISENSTADT CEMETERY: FRAU STRESEMAN, THE WIDOW, DROPPING FLOWERS FROM A BASKET INTO THE GRAVE.

The State funeral accorded to Dr. Gustav Stresemann, the great German Foreign Minister (a remarkable Appreciation of whom, by Emil Ludwig, was published in "The Illustrated London News" of September 7) took place in Berlin on October 6. At eleven in the morning, there was a ceremony in the Reichstag; but the burial took place privately, near the graves of the statesman's parents in the Luisenstadt Cemetery. For the public ceremony, the coffin rested on the table of the President of the Reichstag, and it was covered with the service flag of the Minister for Foreign Affairs. President von Hindenburg was in the Presidential box, with Frau Stresemann; and the members of the Diplomatic Corps were in the Diplomatic Gallery. The League of Nations was represented by the Secretary-General. Herr Hermann Müller, the Chancellor of the Reichstag,

delivered an oration. As the House emptied, the coffin was borne through the lobby, in which were many floral tributes, including a wreath from the British Government and another from M. Briand. The procession from the Reichstag was led by representatives of the Students' Corps to which the dead Minister belonged. Following the hearse came President von Hindenburg, the Chancellor, the Vice-President of the Reichstag and Major von Hindenburg; then the Diplomatic Corps, led by the British and Spanish Ambassadors, who had been specially delegated to represent their Sovereigns. The President took leave of the cortège at the Foreign Office, and the Diplomatic Corps left it further down the Wilhelmstrasse. The graveside rites in the Luisenstadt Cemetery were attended only by the family and by personal friends.



## THE SUDDEN DEATH OF DR. STRESEMANN: THE PASSING OF THE GREAT GERMAN STATESMAN AND FOREIGN MINISTER.

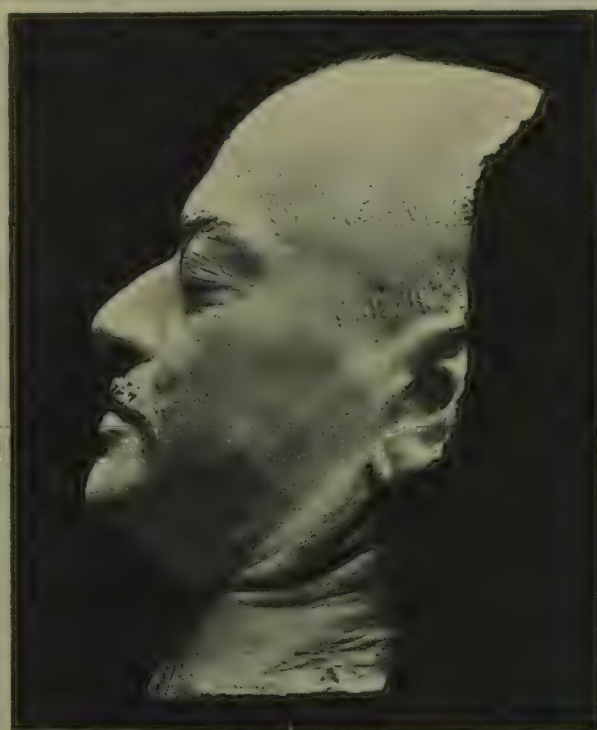


WITH HIS WIFE AND HIS TWO SONS, ONE OF WHOM WAS EDUCATED AT CAMBRIDGE: THE LATE DR. GUSTAV STRESEMANN WITH HIS FAMILY.



AFTER A SUDDEN DEATH WHICH WAS A GREAT BLOW NOT ONLY TO GERMANY, BUT TO EUROPE AS A WHOLE: THE MORTAL REMAINS OF DR. STRESEMANN IN HIS HOUSE.

THE  
DEATH-MASK OF  
DR. STRESEMANN:  
A PROFILE VIEW  
OF THE CAST  
TAKEN BY  
PROFESSOR HUGO  
LEDERER,  
OF BERLIN.



THE  
DEATH-MASK  
OF GERMANY'S  
GREAT FOREIGN  
MINISTER,  
WHO SHARED  
THE NOBEL  
PEACE PRIZE  
WITH M. BRIAND  
IN 1926:  
THE CAST OF  
DR.  
STRESEMANN.



FAMOUS AS GERMAN FOREIGN MINISTER, FORMER CHANCELLOR, AND WORKER FOR THE REHABILITATION OF HIS COUNTRY: THE LATE DR. STRESEMANN, WHO DIED SUDDENLY IN BERLIN ON OCTOBER 3.

Dr. Gustav Stresemann, the German Foreign Minister, and former Chancellor of the Reich, died in Berlin on October 3, at the age of fifty-one, after having been ill for a very considerable period. On the previous night, he had fought hard to solve a very difficult political problem; and, doubtless as a sequel to this, he had a stroke. He never recovered consciousness, and he passed away after a second stroke. In him Germany lost a great statesman, and the same may be said of Europe as a whole. Dr. Stresemann was born in Berlin on May 10, 1878, of a middle-class family of brewers. At the age of twenty-four, he founded the Union

of Saxon Industrialists; and when he entered politics it was as a National Liberal. He became leader of that party in 1917. At the time of the Revolution he was not in sympathy with the Republic; but, with the People's Party, he backed the majority in order to serve the State. He became Chancellor in August, 1923, and in October of that year took the portfolio of Foreign Affairs, only to resign in the following month. In the Marx Cabinet, which followed, he was Minister for Foreign Affairs, and he held that position until his death. In 1903 he married Fräulein Käthe Kleefeld, and he had two sons.



# BOOKS OF THE DAY.

WITH several biographies and studies of eminent writers—men and women—now under my hand, I have been pondering on certain phases and conditions of the literary life. How far is an author's work and success affected by financial circumstances at the outset of a career, or by early experiences in youth, by the character of parents and their encouragement, or otherwise, of budding talent? On the whole, I should say that an uncongenial home and parental repression are a more serious handicap than lack of means.

One shining example of an author—fortunately still with us—who has risen to the heights from small beginnings, forms the subject of an industrious chronicle entitled "BARRIE." *The Story of a Genius*. By J. A. Hammerton. With forty-one Illustrations (Sampson Low; 16s.). Mr. Hammerton, who is also the author of "Barrieland: A Thru's Pilgrimage," besides appreciations of Stevenson and Meredith, has evidently devoted to his task an enormous research and meticulous attention to detail. The result is extremely interesting, and, to the perfect Barrie-ite, the length of the book will be no bar. Leaning on a dictum of Arnold Bennett that biographies of the living are generally too full of sentiment and adulation, Mr. Hammerton has deliberately refrained from consulting Sir James himself. "I offer this new work of mine," he writes, "as an unauthorised biography . . . it is published without his knowledge or consent." The author's motive was to preserve impartiality and a free hand in criticism, but I do not notice any strictures which personal contact with his hero might have prevented; in fact, the book exhales a spirit of admiration. Personally, I should have thought it advisable to go to the fountain-head while the fountain is still playing. I should have done so myself in the only biography that I ever perpetrated, but for the unfortunate fact that the fountain had dried up.

Having several other books to notice, I must be brief about them all. But I cannot resist one little extract about Sir James Barrie's first job as a journalist, in Nottingham, where he was leader-writer on a local paper. "The proprietors," we read, "were mindful of the souls of 'the comps,' but recked little about those of the 'liter'y gents.' Hibbert adds some delectable details of 'Penny,' the foreman compositor, who was left to get the paper out as best he could. He divided copy into two classes: (1) 'noos,' the importance of which he judged by the relative nearness of its place of origin; (2) 'tripe,' which embraced all literary matter, such as leaders, reviews, and special articles—indeed, everything the new arrival from Scotland had agreed to supply."

Sir James Barrie, though not born, like a Forsyte, with a silver spoon in his mouth, was exceedingly fortunate in his parents. Of David Barrie we read: "No father was ever more resolved that his sons should have the best schooling, at no matter what sacrifice to himself. The parental thriftiness that enabled the oldest boy to go to Aberdeen University must have bordered on the heroic. A weaver's weekly earnings amounted then barely to one pound. . . . Eighteen years later, when James went to Edinburgh, matters were very different: the days of scraping and vigilant economy were past, though those of plenty had still to come."

Mention of the fact that Barrie was one of the privileged few who dined with Meredith on his eightieth birthday brings me to "THE LIFE OF GEORGE MEREDITH." By Robert Esmonde Sencourt. With Coloured Frontispiece from a Miniature Portrait. (Chapman and Hall; 16s.). Here we learn that "it was Meredith who first suggested to Barrie that he should try the writing of plays." "It is a curious anomaly," Mr. Sencourt observes, "that has made a man of the stature of

George Meredith wait twenty years for his authoritative biography. But the fault was his own; when he died Lord Morley and Meredith's other executors approached Sir James Barrie . . . but Sir James refused, because he knew that Meredith was violently opposed to the idea of anyone writing his life. He wanted to be known through his work alone. The result he did not foresee was that men would insist on having knowledge about him; that false rumours would be a deforming mirror." The same thing has happened with several other eminent Victorians, and there are still some—Matthew Arnold, for instance—to be rescued officially from their own misguided self-obscurance.

To turn from Barrie to Meredith is to experience a strong contrast of mental atmosphere, for we read of Meredith: "A vast impatience shows itself in mercilessness among the most intimate relations of life. . . . The ardent lover was not an easy person to live with." There are recorded "cuts of sarcasm at his wife and even at his children." "For his father," we read, "he never cared much, and even to his old age there was no softening of his judgment." At fourteen, "he did not trust his father; he was not satisfied with what was being done for him." Learning that he was a ward in Chancery and that money of his own was available for his education, he arranged himself to go to school in Germany. Referring to the autobiographical element in several of the novels—(e.g., "Evan Harrington," "Harry Richmond," and "Richard Feverel")—Mr. Sencourt remarks that "the desperate tension of Meredith's princely genius and his narrow circumstances forced him into creative action in direct reference to his own life." The biographer has painted a vivid portrait (not

This delightfully intimate record of her, spiced with humour and full of fresh glimpses, in letters and otherwise, of many famous contemporaries, enables us to see more deeply into the heart of one who, even to her best friends, was occasionally something of an enigma. Alice Meynell grew up in a congenial atmosphere, and, like her sister, Lady Butler, the famous battle-painter, she found few obstacles to the growth of her genius. "Their father taught the two little girls all that he would have taught them had they been sons. He was perhaps a stern taskmaster . . ." He possessed, however, "a fixed and ample income."

What a contrast between the sunshine of Alice Meynell's youth and married life and the black frost of penury and cruel repression that blighted the young lives at Haworth Parsonage, as told anew in "CHARLOTTE BRONTË": A Psychological Study. By Rosamond Langbridge (Heinemann; 8s. 6d.). The Rev. Patrick Brontë's income may have been fixed, but it was certainly not ample, and none of it was spent on making life brighter for little girls. He was something more than a stern taskmaster—in fact, this book portrays him as a domestic tyrant of the worst type, "the ugly product of a hideous religion." Add, too, the hardships and privations of school life at a feminine counterpart of Dotheboys Hall. All this, of course, has been discussed before, but the author approaches it from a more candid and modern standpoint. Her outspoken book is a tonic antidote to Mrs. Gaskell's memoir.

Another famous woman writer, with "a heavy father" worthy to stand beside Parson Brontë and in some respects even more bitterly uncompromising, is the subject of "ANDROMEDA IN WIMPOLE STREET": The Romance of Elizabeth Barrett Browning. By Dornier Creston (Thornton Butterworth; 10s. 6d.). Here again we have a modern woman's attack on Victorian prejudice and convention, but Miss Creston's motive has been rather to detach from Mrs. Browning's life the episode of courtship and elopement as a self-contained romantic story. This book also is a recasting of familiar material. Edward Barrett is the villain of the piece, and what emerges most strikingly is his extraordinary implacability. Most fathers are rather pleased when their daughters marry. Not so Mr. Barrett, who regarded any such proposal as an insult and a disgrace.

In conclusion, I will name several other books of biographical and literary interest to which I hope to return. In the memoirs both of Meredith and Mrs. Meynell occurs more than one link with the subject of "CARDINAL NEWMAN": A Study. By J. Lewis May, with Portrait Frontispiece (Geoffrey Bles; 10s. 6d.)—a work of great value and distinction. One of America's leading novelists has dropped into autobiography to highly entertaining effect in "A BOOK ABOUT MYSELF." By Theodore Dreiser. (Constable; 10s.). Some amusing reminiscences about the author of "The Apple Cart" compose a slim volume, which I would willingly see fatter, called "ADVENTURES WITH BERNARD SHAW." By Dan Rider. Illustrated (Morbey and Mitchell Kennerley; 2s. 6d.). All the authors mentioned in this article—except Mr. Dreiser—figure in "A LITERARY HISTORY OF ENGLAND." By Bernard Groom. Senior English Master at Clifton College (Longmans Green; 8s. 6d.). The book seems to me very well done.

A new instalment of a kindred work on a special branch of English literature, treated on a larger scale, is "THE HISTORY OF THE ENGLISH NOVEL." The Later Romances and the Establishment of Realism. By Ernest A. Baker. (Witherby; 16s.). This is the third

volume of a scholarly work, to be followed apparently by several others. Finally, I would add a word of welcome and commendation to an interesting new venture in the publication, at a popular price, of standard works still in copyright. This is a new series called "Nash's Famous Modern Books," issued in decorative paper covers and printed in large, clear type on good paper. The first number is "THE LIFE OF THE BEE." By Maurice Maeterlinck (Eveleigh Nash and Grayson; 1s.). Others announced are "BELIEF IN GOD." By Bishop Gore; "HUMAN EXPERIENCE." By Viscount Haldane; "THE LIGHT OF ASIA." By Sir Edwin Arnold. Such a series will be a great aid to the movement for adult education. C. E. B.



FROM A DANISH ARTIST'S LONDON EXHIBITION: "THE MINT GATE, FREDERIKSBORG CASTLE, DENMARK," BY SVEND HAMMERSHOI—ONE OF HIS FINE ARCHITECTURAL PAINTINGS. (SEE ARTICLE ON PAGE 654.)

On page 654 of this number Mr. P. G. Konody, the well-known art critic, discusses the work of Mr. Svend Hammershoi, the distinguished Danish painter, whose exhibition was recently opened, for a week, at the Royal Institute of British Architects, 9, Conduit Street, under the auspices of the Anglo-Danish Society. The subjects of his paintings are old buildings in Denmark and in this country, notably at Oxford and Wells Cathedral, and his treatment of architecture is marked by accuracy of detail subordinated to tonal effect. Mr. Svend Hammershoi must not be confused with his brother, Mr. Vilhelm Hammershoi, a famous painter of interiors, who exhibited some years ago at the Guildhall, and is represented at the Tate Gallery. Mr. Svend Hammershoi's recent exhibition also included pottery and silverware executed from his designs, by Mr. Herman A. Kähler and Mr. Holger Kyster respectively.

omitting the warts) of one whom he describes as being "like the heroes and heroines he created, a figure on the grand scale."

Meredith was one of several great writers, including also Coventry Patmore and Francis Thompson, who regarded as their Egeria that fine poet and essayist commemorated by her daughter in "ALICE MEYNELL": A Memoir. By Viola Meynell. Illustrated (Jonathan Cape; 15s.). It was her discerning review of "The Amazing Marriage" in the "Wares of Autolycus" column of the old *Pall Mall Gazette* that first drew Meredith's attention to her work. Their correspondence developed into close friendship, and, on Meredith's part, sheer adoration. His tribute to the beauty of Alice Meynell's prose was enough in itself to establish a literary reputation. "I can fancy Matthew Arnold," he says, "lighting on such essays . . . saying with refreshment, 'She can write' . . . imagine Carlyle listening, without the weariful gesture, to his wife's reading of the same, hearing them to the end, and giving his comment—'That woman thinks' . . . She will some day rank as one of the great English women of Letters."



THE ART OF SVEND HAMMERSHOI: "ROSENBOURG CASTLE, COPENHAGEN," A BEAUTIFUL EXAMPLE OF HIS PICTURES OF OLD BUILDINGS IN DENMARK AND ENGLAND, RECENTLY EXHIBITED IN LONDON.

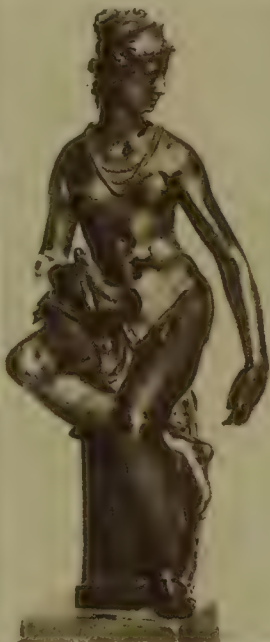


## EXQUISITE ITALIAN RENAISSANCE BRONZES: THE SIMON COLLECTION.

FROM THE ILLUSTRATED CATALOGUE OF THE COLLECTION OF THE LATE DR. EDUARD SIMON. BY COURTESY OF MESSRS. PAUL CASSIRER AND HUGO HELBIG, BERLIN.



"HERCULES," WITH CLUB AND LION-SKIN: A BRONZE STATUETTE (40.7 CM. HIGH) BY SUCCESSORS OF MICHELANGELO. (C. 1550.)



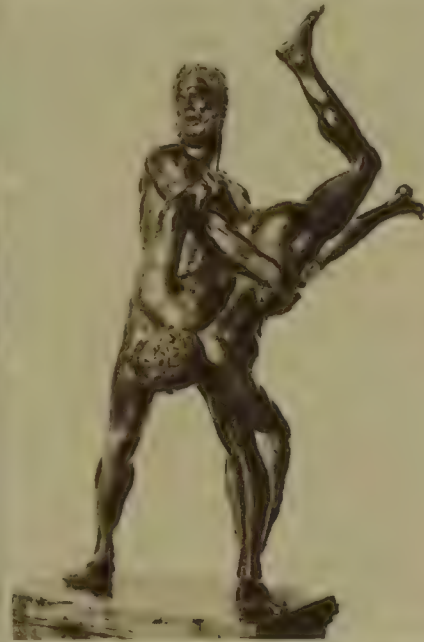
"ARCHITECTURE," WITH RULE AND COMPASSES: A BRONZE STATUETTE (34 CM. HIGH), BY GIOVANNI DA BOLOGNA, AFTER A MARBLE STATUE AT FLORENCE.



"VENUS," WITH LAMP: A BRONZE STATUETTE (46 CM. HIGH), (SCHOOL OF) ALARI-BONACOLSI, (MANTUA, C. 1460-1528).



"ASTRONOMY": A BRONZE STATUETTE BY GIOVANNI DA BOLOGNA FORMING A PAIR TO HIS "ARCHITECTURE."



"HERCULES AND CACUS": A BRONZE STATUETTE (50.5 CM. HIGH) BY GIOVANNI DA BOLOGNA - HERCULES SLAYING THE GIANT SON OF VULCAN.



AN OIL LAMP IN THE FORM OF A MOOR'S HEAD WITH PROTRUDING UNDER-LIP AS BURNER, AND A RECEPTACLE FOR OIL ON THE TOP: A BRONZE (7.2 CM. HIGH) FROM THE STUDIO OF ANDREA RICCIO.



LIKE THE MARCUS AURELIUS STATUETTE IN THE FLORENCE MUSEUM ASCRIBED TO LODOVICO DEL DUCA: A LATE SIXTEENTH-CENTURY FLORENTINE BRONZE OF A HORSE (19.6 CM. HIGH, ON INLAID STAND 11.2 CM. HIGH).



FLORENTINE WORK OF ABOUT THE YEAR 1600: A BRONZE STATUETTE OF A REARING HORSE (24.7 CM. HIGH) RESEMBLING ONE IN THE KAISER FRIEDRICH MUSEUM AT BERLIN.

A BRONZE STATUETTE OF A LION (31.5 CM. HIGH) ON A FLAIN STAND ADDED LATER: AN ITALIAN WORK, PROBABLY FLORENTINE, OF THE FIRST HALF OF THE SIXTEENTH CENTURY.



The forthcoming sale of the late Dr. Eduard Simon's great art collection in Berlin (as noted in our issue of September 28, where we reproduced some of the paintings and sculptures) will be an event of the first magnitude in the Art world. It was arranged that the sale should be conducted by Messrs. Cassirer, at the Hotel Esplanade, Marmorsaal, Berlin, on October 10 and 11. A tragic interest saddens this dispersal from the fact that it was caused by the owner's suicide. The collection is especially rich in Italian Renaissance bronzes, including works by Giovanni da Bologna, Andrea Riccio, and other masters. We illustrate here some of the finest and most important examples, from the exquisite plates given in the sale

catalogue. In a general foreword Herr Max J. Friedländer writes: "I lament, not only because a collection will be dispersed and some of the objects will be lost to Germany, but because a real work of art will be destroyed. For the whole house and its collection was a masterpiece. . . the happy creation of Alfred Messel and Wilhelm Bode. Messel did more than just build a house in Berlin; Bode was more than an adviser to a private collector. Messel's task was to give these works of art a proper background, and he succeeded most wonderfully; it was by no means just a dull reconstruction of a house of a former period, but a real creation."



## A PAGE FOR COLLECTORS: "GRANDFATHER" CLOCKS.

By FRANK DAVIS.

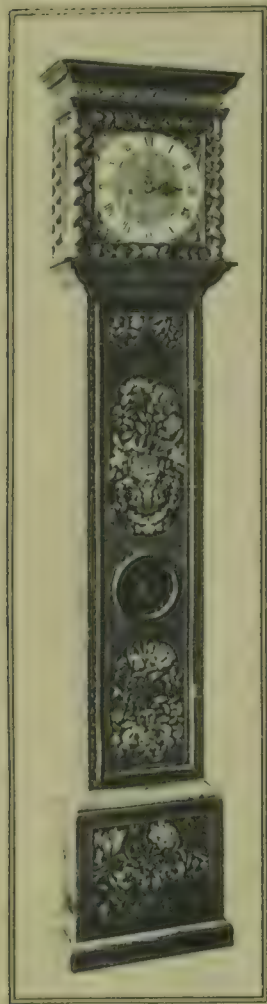


FIG. 1. A TYPICAL SEVENTEENTH-CENTURY "GRANDFATHER" CLOCK—CASE BY JONATHAN TRIPPETT, KINGSTON-ON-THAMES (c. 1675), IN WALNUT WITH MARQUETRY PANELS. Figs. 1, 2, 4, and 6, by Courtesy of Mr. Percy Webster.

ding along struck my infant mind as incredibly funny, and I know I felt that clocks in general were such friendly objects that no serious ghost could by any possibility inhabit them.

Since then, as my own inches increased, eight-footers have grown less awe-inspiring, but not less friendly—and, as one takes one's friends so much for granted, and rarely bothers about their origin, it is just possible that one or two owners of grandfather clocks—I don't mean, of course, serious horological experts—may not know how and why this type was evolved. This is no place to go into technical mechanical details of clock construction—that would be a matter of many diagrams and several pages—but it will no doubt be sufficient to point out that more was needed than Galileo's discovery of the pendulum before the grandfather clock was made possible. That discovery was, of course, epochmaking in the literal sense of the phrase, but the early clocks based

ONE of the distinguishing characteristics of the English for rather more than a couple of centuries has been their love for the imposing type of timepiece known generally as a Grandfather clock. Why we, more than any other nation, should have admired this particular horological contrivance I make no attempt to explain; what is certain is that the average man who tries to remember his own childhood will probably agree that the object that first made a deep impression upon his youthful mind was one of these long-case clocks. My own experience is probably not dissimilar from that of most other men; I can still feel something of the pride with which, as a very small boy, I wound up the big clock on the stairs as I went to bed. There was also a delightfully creepy story about a clock made of black bog-oak, which was inhabited by a *poltergeist*, and at midnight stumped heavily along the passage. . . . I forget the *dénouement*, because the vision of a clock solemnly wad-

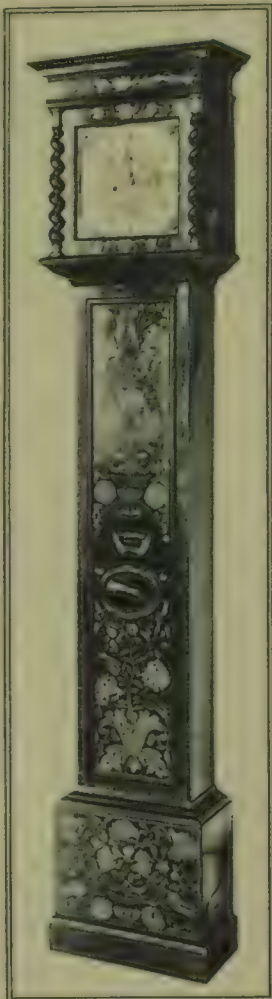


FIG. 2. WITH THE MARQUETRY DECORATION NOT DIVIDED INTO PANELS (AS IN FIG. 1): ANOTHER TYPICAL 17TH-CENTURY SPECIMEN IN WALNUT, BY EDWARD STAUNTON (c. 1695).

We don't know who they were, these early long-case makers. After 1698 the clock-makers were compelled to put their names on all their products, but in their eyes the cases were of secondary importance, and no doubt bought by the dozen. It has even been suggested that all early cases were of secondary importance, and no doubt bought by the dozen. It has even been suggested that all early cases were imported from Holland. Huguenot exiles from France, after the Revocation of the Edict of Nantes in 1685, brought to England a great deal of skill in this as in many other trades, and by the beginning of the eighteenth century English clock-makers had an unexampled reputation throughout Europe.

The following are the main developments in the style of the cases. As was natural, clocks followed the prevailing fashions of the time. So, apart from a few early examples of oak, veneered with ebony and kingwood, nearly every clock at the end of the seventeenth and the beginning of the eighteenth centuries was

upon it were made with a short, light pendulum that swung in a very wide arc. (According to an advertisement in the *Commonwealth Mercury*, the first pendulum clock was introduced into the country by Ahasuerus Fromanteel in November 1658.)

In 1666 Dr. Hooke exhibited at the Royal Society a clock with a very long pendulum and a very small swing. The slightly later invention of the "anchor" escapement—experts appear to differ as to whether Dr. Hooke or William Clement was responsible for this—made the "grandfather" as we know it. The narrow case was, at the beginning, a purely utilitarian arrangement for protecting the works from damage; but at once the cabinet-maker stepped in and transformed the thing from a mechanical gadget into an important and highly decorative piece of furniture, just as modern woodworkers are doing their best to make something graceful out of wireless sets.

of walnut, generally decorated with marquetry. Figs. 1 and 2, with their twisted pilasters framing the clock face, their fruit and flowers marquetry, and the comparative simplicity of their lines, are typical examples. Perhaps most people will prefer the decorative scheme carried out over the whole of the case in Fig. 2, to the geometrically shaped panels of the earlier piece. A few years later marquetry was out of favour, so we have the elegant simplicity of Fig. 3 (c. 1720), where the effect depends upon the beauty of the wood and its markings unadorned by carving or inlay. The wood is, of course, still walnut.

From now onwards, lacquer was in great demand—red, green, black, yellow—until the second half of the century brought in the fashion for mahogany. Fig. 4 is a clock by Edward Tutet of London, and can be dated about 1760. Proportions and character have entirely changed. The case is broader—much broader—the base is raised on short feet—and the clock face is framed far more elaborately, with an oval top and much ornament. The last years of the century brought provincial clock-makers considerable and deserved prosperity. I am obliged

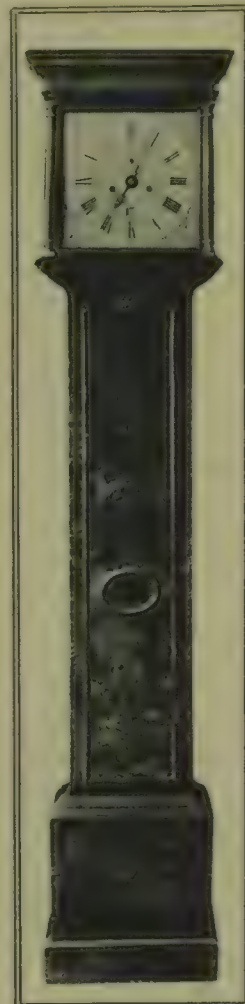


FIG. 3. UNADORNED BY CARVING OR INLAY AND RELYING ON THE BEAUTY OF THE WOOD: AN EIGHTEENTH-CENTURY CLOCK—CASE IN WALNUT, BY JOHN WILLSON, LONDON (c. 1720).

to a reader of this paper for permission to reproduce Fig. 5, an excellent example of this rather heavy "Chippendale" type, which must date from about 1770-1780. The earlier brass faces are replaced by iron, japanned cream-white, and painted either with flowers or some pastoral subject. In this example—which comes from Ormskirk—the painting in the centre is said to be a local view. From the photograph one can get a very fair idea of the quality of the carving on the reeded pilasters and the plinth. The brickwork effect on the corners of the base—a decoration which is disguised in works of reference under the term "chamfered quoins"—is a very favourite and, to my mind, very pleasant device of the period. Fig. 6 is rather later—made at Bolton about 1790—and can be classified under the general term "Sheraton." It exemplifies very well the slight change in taste, at the turn of the century, towards a classical simplicity.



FIG. 5. A FINE EXAMPLE OF THE "CHIPPENDALE" TYPE MADE AT ORMSKIRK (c. 1770-80): THE CASE CARVED WITH REED PILASTERS AND A BRICKWORK EFFECT BELOW; THE DIAL OF JAPANNED IRON (REPLACING BRASS) PAINTED WITH A LOCAL VIEW.

By Courtesy of Mr. Richard Mawdsley.



FIG. 6. OF THE "SHERATON" TYPE, REPRESENTING A MOVEMENT TOWARDS CLASSICAL SIMPLICITY: A CASE BY STANDING OF BOLTON (c. 1790-1800).



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# The Way of the World Through Women's Eyes.

By "MILLAMANT."

## The Gloom and Romance of Holyrood.

The Palace of Holyroodhouse, where the Duke and Duchess of York have been in residence for the First General Assemblies of the Reunited Churches of Scotland, is not only one of the most romantic and historic of all the royal residences, but has always been of great personal interest to the Queen. She herself supervised the rearrangement of the furniture which took place some years ago, and approved the idea of having the fine needlework on some of the seventeenth-century chairs repaired by expert amateur needlewomen. Visitors to Holyrood are sometimes surprised that a palace so closely connected with Mary Queen of Scots should be so largely seventeenth century in character, and that none of the furniture should be of an earlier date. It must be remembered, however, that when the palace was destroyed by Cromwell's soldiers in 1650, James the Fifth's Tower was the only part which remained standing, and that the whole of the present building, except this tower, dates from the reign of Charles II. In spite of this, Mary Stuart's lovely and dauntless spirit still seems to brood over the fine, if gloomy, palace, and in the James V. Tower one may look upward and admire the ceiling under which some of the most tragic episodes of her life were played; for the sixteen panels of Queen Mary's Audience Chamber, in the old part of the palace, bear coats-of-arms commemorating the alliance of the House of Stuart with the Houses of Lorraine and Valois, and thus fix the date of the work as between 1558, when Mary married the Dauphin, and 1559, when François succeeded his father and ceased to bear the arms of the Dauphiné.

## Jeritza on the English Concert Platform.

England is privileged to hear for the first time this autumn Jeritza, the famous *prima donna*, on the concert platform. Her tour embraces the provinces and Scotland, and the songs are given in English, Italian, German, and French. The first typical programme, at Middlesborough, included the charming aria by Massenet, "Il est doux, il est ben"; "Cécilie," by Strauss; and "The Answer," by Huntingdon Terry. Mme. Jeritza spent a few hours in London before setting forth for the Midlands. Her full programme of eight concerts in fourteen days, including one at the Albert Hall last Sunday, did not appear to alarm her in the least. She looked full of vitality and very charming in a simple kasha sports frock and with the two ornaments which she always wears—a beautiful pendant with the monogram "G.M." in pearls and diamonds, sent by their Majesties after she had sung at Windsor; and a diamond feather brooch, the gift of her mother, and the first jewel she ever received. Mme. Jeritza is essentially a hard worker, and a real devotee of her art. She told me that she is always booked for five years ahead, and her engagements in various parts of the world are mapped out until 1932. Even her hardly-won leisure hours are energetically spent. Tennis is her favourite recreation, and she pursues an outdoor life in her two beautiful country houses, one

## OUR ILLUSTRATIONS SHOW NOTABLE WOMEN IN NOTABLE FROCKS.

at Semmering, near Vienna, and the other outside Salzburg. Everyone is interested to know whether Mme. Jeritza will make a "talkie." She told me that she will do so if accorded permission by the Metropolitan Opera House, and that scenarios are already being written, introducing talking and singing, but no opera. The film, should it materialise, will be made either in New York or Hollywood. Mme. Jeritza is quite confident, however, that the "talkies" will not damage opera. "Music," she said, "is in a very healthy state just now. I have noticed the improvement during the last five or six years. And people will still prefer to see the living personality of the singer and want the human element of the real stage." And her opinion as to the relative

to the beautiful singing of the youngest inmate, who received there a sound musical grounding. Fortunately for the world in general, her mother was shortly afterwards so impressed by the wedding of a young friend—the dimly lighted church and quaint old custom of cutting off the plaits of the bride, one being given to the father, the other to the mother—that the desire to see her daughter enjoy similar glory overcame her former wishes. The Mother Superior of the convent was an exceptionally broad-minded woman, and herself urged the withdrawal of the little Jeritza on the ground that her voice was so beautiful it should be allowed to give joy to the world at large. At the age of thirteen Jeritza had already fifteen pupils, and in return received lessons from the Academy. Her musical education cost nothing, and in six months she became a noted singer, pianist, violinist, and organist. Her first triumph on the operatic stage was when she was not quite sixteen years old.



A MEDIAEVAL WEDDING CORTEGE: MISS MARCIA LANE-FOX AND THE BRIDESMAIDS AT HER RECENT WEDDING TO CAPTAIN F. G. WARD JACKSON.

A Florentine gown of parchment satin, with a magnificent family veil of old lace, was worn by the bride at this picturesque wedding. The bridesmaids had moyennage dresses of cardinal-red satin with Juliet caps of pearls, and carried sheafs of crimson and red dahlias, a most unusual choice of flower.

merits of English and American audiences? "Thank God!" replied Mme. Jeritza, "I find them always just the same!"

## Jeritza as a Child "Thank-Offering."

Probably the most dramatic rôle Mme. Jeritza has ever played was in her early childhood, before she dreamed of the operatic stage as a career. Her sister was extremely ill, and their mother vowed that, should she recover, the little Jeritza should become a nun—a thank-offering almost mediaeval in its completeness. Consequently, the convent in Brünn, Moravia, soon became accustomed

## A Glimpse of the Pictures at Buckingham Palace.

There are six thousand members of the National Art Collectors Fund—and I imagine that they all availed themselves of the special permission from the King to visit Buckingham Palace and view the pictures, for there was a tremendous crowd. Not since the Society's first visit in 1921 has the Palace been thrown open in this way, and then the members numbered only one thousand. The many visitors lingered on their way to the Picture Gallery in order to admire the Gobelin tapestries which hang on the walls of the ante-room leading to the dining-room in which the Parliamentary dinners are given. Tall French windows form one side of the long room, and on the opposite wall hang several fine Gainsboroughs, one of her Majesty Queen Charlotte, in a wonderful dress of the period, and another of George III. The central picture is one of the five or six Lawrence portraits of George IV.

## The Dutch Collection in the Picture Gallery.

The Picture Gallery was given a new glass roof and was entirely re-carpeted early in 1914. It is well lighted and devoted almost entirely to Dutch masters and "little masters." Many of the smaller pictures, especially those of Jan Steen, represent the most perfect known examples of the artists' work, and were lent to Burlington House by his Majesty during the Dutch Exhibition. There are two important pictures of "The Adoration," one by Rembrandt, from the Baring collection, and the other by Sebastiano Ricci, acquired by George III. Another interesting Rembrandt is the self-portrait showing the painter giving a jewelled necklace to his wife, who is wearing a beautifully embroidered cloak. A corner of the gallery is dominated by a magnificent Velasquez, showing Don Balthazar Carlos, the young son of Philip IV. of Spain, looking pathetically small in his heavy suit of armour. Near by is "The Portrait of a Gentleman," by Frans Hals, showing a portly and beruffled burgher with hand on hip.



THE DÉBUT OF THE SHOULDER-BOW: MISS C. O'SHEE INTRODUCES A NEW FORM OF DECORATION.

The neat bow on the shoulder makes a charming finishing touch to this simple satin frock worn by Miss O'Shee, who is the daughter of Lady Edith and Colonel O'Shee.





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the sun is shining more brightly than at any time in its 301 years' existence. Old Whisky sold by the old House explains its consistently growing popularity all the world over. *Always say "Haig" and you will be happy even if the sun is not shining.*



## THE WORLD OF MUSIC.

## CONCERT-HALLS AND CONCERT CLUBS.

THE "Promenades" have just had what has probably been the most successful season in their history. On several nights every week the Queen's Hall has been filled to capacity, and even on the all-British nights the attendance has been good. Now Sir Henry Wood has been engaged with his orchestra to play for a season at the Coliseum, so it would be difficult to find a better proof of the increased popularity of good music.

There is, however, a serious difficulty in catering for this new public which has been introduced to music by the gramophone and wireless broadcasting. It is a public that for the most part cannot afford to pay the comparatively high prices which are customarily charged for orchestral concerts. An orchestral concert is an expensive affair, since it requires an orchestra of at least seventy musicians, and, as concerts are isolated events, or at the best are given in series of six or eight over a period of about six months, it means heavy overhead charges for rehearsals and advertising such as theatres and cinemas are not called upon to bear. Nowadays, when a new play is put on at a theatre, the management reckons that it will take some weeks to recover the initial capital expenditure, even if the play is successful and shows a good profit on running expenses from the beginning. Cinemas have the great advantage of playing to several houses daily, but the poor concert-giver has to debit all his advertising and preliminary expenses to a single performance, so that it is not surprising

that orchestral concerts do not pay, and that such societies as the Royal Philharmonic Society have to be kept going by grants and donations.

Another drawback is that there are no large modern concert-halls in London. All orchestral concerts are given either at the Albert Hall or the Queen's Hall. The Albert Hall is about as bad

Hall, on the other hand, was built in the days when the public for the cheaper seats was small, and, although the auditorium is fairly large, the seating accommodation is relatively small. This is the reason why the stall seats were removed for the popular "Promenades," so as to make room for a large audience at the lowest possible price. The

Promenades pay two shillings, which is not a small sum in comparison with the prices charged at cinemas; but they have to stand, whereas in a cinema for the same price, or even less, they would get comfortable seats.

But, owing to the enormous growth of the musical public, conditions are becoming impossible at other orchestral concerts, where there is no two-shilling "promenade," but only a few seats at two-and-fourpence and three shillings—all of which are usually sold long before the day of the concert. Now the majority of this immense new public brought to music by the gramophone and the B.B.C. cannot afford to pay three shillings to hear a concert, even if the seats were available at that price, which they are not. It is clear, therefore, that something will have to be done to meet the changed conditions of musical enterprise in London.

Sooner or later a new concert-hall constructed on modern lines will have to be built. It ought to possess at least two thousand seats that can be sold at not more than two shillings, and these seats ought to be as comfortable as the seats at a big London

cinema. If we had such a hall in the centre of London it would be possible to give, without loss, orchestral concerts throughout the greater part of the year. It is unlikely that anyone in the concert business will

[Continued overleaf.]



A FINE MUNNINGS REPRODUCED IN COLOUR: "THE BRAMHAM MOOR HOUNDS AT WEETON WHIN." That fine picture, "The Bramham Moor Hounds," by Mr. A. J. Munnings, R.A., which was in the Royal Academy last year, has been splendidly reproduced in colours by Messrs. Frost and Reed, of Bristol, and 26c. King Street, St. James's. The Master of this Hunt, it may be recalled, is the new Earl of Harewood, Princess Mary's husband. The reproductions are priced at £6 6s. each, are restricted to 325 copies, and are each signed by the artist. The size is 20 in. by 14½ in., exclusive of the margins.

acoustically as a building can be; it is also very inconveniently situated; and it is too large—so large, in fact, that it usually looks empty even with what is a comparatively large audience. The Queen's



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(Continued.)

ever construct such a hall, because there is probably not enough money in it compared with the return to be got from investing the same amount of capital in a theatre or a cinema. Our only hope is in some institution such as the B.B.C., which certainly ought to have a concert-hall of its own. The B.B.C. could afford to build a first-class concert-hall of the kind I have described, because it would not only be a permanent asset and save them large sums of money which are spent at present in renting halls, but also because it would be of great social service to the community. This is a factor which the ordinary business concert agent and impresario cannot take into account, unless, of course, he happens to be both very rich and very public-spirited. But as the B.B.C. is a semi-Governmental institution, and exists not to make profits merely out of the license fees it receives, but to provide a socially beneficent service, the question of building a suitable concert-hall for the public, a concert-hall which can offer a large number of low-priced seats, is extremely important and will have to be seriously considered.

In the meantime, an attempt is being made to reach this new public by another method. Mrs. Courtauld and Dr. Malcolm Sargent are giving a series of six orchestral concerts beginning on Oct. 22 next, and for these concerts they have made special arrangements. They state in their memorandum: "The organisers have a particular object in view—that is, to stimulate interest in all music, and to obtain a wider and more stable concert audience drawn from lovers of music who for various reasons have been unable to subscribe regularly to concerts and who may have had to confine themselves in a great measure to mechanical music. With this object a *Concert Club* has been formed, to which employees' clubs connected with the big business establishments, students', teachers', and other social organisations, etc., are invited to subscribe for blocks of seats at considerably below the usual Queen's Hall prices. Tickets at these reduced rates will be confined strictly to the

use of members of such organisations. These tickets can be sold only in the series of six, not singly, but are transferable to members of the same organisations. They can be purchased at these reduced rates only through professional or business organisations, musical societies, clubs, etc. Members of such organisations who wish to avail themselves of this opportunity can purchase tickets only through an accredited representative of their organisation, who must apply to the Secretary, 20, Portman Square."

The reductions in price are as follows: 1s. 6d. (that is, 9s. for the six concerts) for seats usually sold at 2s. 4d.; 2s. 6d. (that is, 15s. for the six concerts) for seats usually sold at 3s.; 3s. 6d. (that is, 21s. for the six concerts) for seats usually sold at 5s. 9d.; 5s. (that is, 30s. for the six concerts) for seats usually sold at 8s. 6d. It will be seen that the reductions are considerable, and, of course, at these prices the concerts must inevitably show a loss, which the promoters are prepared to bear in the hope of building up a large membership of the new concert club.

If the membership were large enough, it would be possible to give each concert in duplicate. This would make such a reduction in the overhead charges, in advertising, rehearsing, etc., that it would be possible for the enterprise to become self-supporting. The scheme has been well thought out, and it has every prospect of proving brilliantly successful. Already, I am informed, there have been applications for over two-thirds of the seats available, the 9s. and 15s. series having been over-applied for. This latter fact is a further proof, incidentally, of my contention that there are never enough cheap seats for the public demand at good orchestral concerts.

New works, both foreign and English, are to be performed. Foreign conductors of great eminence, such as Bruno Walter and Otto Klemperer, have been engaged, and the first concert will open the series brilliantly with Mr. Artur Schnabel as the pianist in Beethoven's G major and Brahms's D minor concertos.

W. J. TURNER.

## A DANISH PAINTER OF ARCHITECTURE.

(See Illustrations on Page 646.)

DANISH art has so far been almost a closed book to English students. The one name that has a familiar ring in English ears is that of Vilhelm Hammershoi, thanks to that artist's Exhibition, some few years ago, at the Guildhall, and the acquisition of one of his paintings by the Tate Gallery. There is a peculiar fascination about those quiet, grey, intimate interiors by Vilhelm Hammershoi, that rival the achievements of a Vermeer, a Terborch, or a Pieter de Hooch.

The qualities that distinguish Vilhelm Hammershoi's art—"the subtle and poetic sensing of the mood of the scene and hour," are found in the paintings of another Danish artist, who is at the present moment holding an exhibition at the galleries of the Royal Institute of British Architects, and this artist happens to be a brother of Vilhelm Hammershoi.

The locality of this exceptionally interesting exhibition indicates that Mr. Svend Hammershoi is mainly concerned with architectural subjects. He has found his *motifs* among the Oxford colleges, and the castles and churches and old buildings of his native Denmark. The spirit of his art is closely akin to that of his brother's; his handling has more breadth and less "neatness"; and, like his brother, he is mainly concerned with the spirit and mood of the scene depicted. His pictures convey that feeling of intimacy which only results from the artist's complete sympathy with, and absorption in, his subject. Architecture is to him not dead stone, but a living thing. He does not slur over architectural details, but they interest him far less than the romantic associations of these venerable buildings, and the relations of these buildings to the trees by which they are at times partly screened. Unity of effect is his chief aim, and a general mellowness of tone his chief means for achieving his aim. Mr. Svend Hammershoi has also achieved distinction as a designer of ceramics and silverware.

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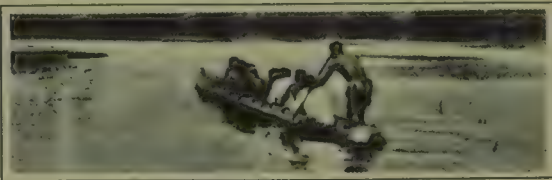
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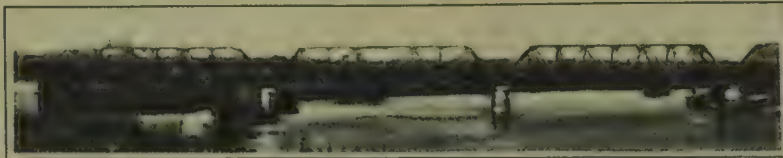
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## MARINE CARAVANNING.—LIII.

By COMMANDER G. C. F. HAMPTON

IN a previous article I referred to the growing popularity of motor-cruisers of 40 ft. and over. I omitted to mention, however, a matter which the novice finds so difficult to grasp—that is, why the prices of boats rise so rapidly as the length increases. A 30-ft. cruiser, for example, may cost £800, but a 40-ft. by the same builder will be priced at £1250, perhaps, or £45 for each additional foot; whilst a 50-ft. boat may cost anything from £2250, or £100 for every foot over 40 ft. It sounds all wrong to the uninitiated, yet it is quite reasonable. To increase the length of a boat by 10 ft. does not only mean the cost of an additional cabin and its fittings; it implies also that, in order to maintain her proper proportions, the beam of the vessel must be increased throughout, necessitating thicker wood all through the hull, and this costs money.

I have mentioned this so that when I say that I think the Hyland 50-ft ocean cruiser is cheap, complete with all fittings, at £2250, it will not provoke a smile from the ignorant. I tried a demonstration boat of this type at Hammersmith during the recent Shipping Exhibition, and though I was unable to test her in rough water, which is claimed to be her strong point, she very much impressed me. Every fitting conducive to comfort appears to have been thought of. The ease and silence, for instance, with which the Hyland Clark Hydraulic Windlass heaves up the anchor by means of oil pressure from the starboard engine, and the searchlight that can be trained to aid anchor work at night, appealed to me greatly. Even a 9-ft. mahogany inboard motor dinghy is included, though its midget engine is an extra.

In the wheelhouse every effort has been made to facilitate "one-man control"; a separate instrument-board is provided for each engine, foot-pedals

to work the clutches, and hand-worked levers to operate the ahead and reverse gears. Overhead are the push buttons of two electric sound-signalling apparatus, and an ingenious device for training and elevating the searchlight without going outside, whilst a sunshine roof is also provided. All deck-houses and hatchways are of teak, the hull planking and decks being of pine. I asked whether teak planking and decks could be supplied, and was in-

and a lavatory, with direct access to the deck. Aft this, and insulated from it by a double sound-proof bulkhead, is the owner's cabin, which is entered from the wheel-house; its domestic fittings are most complete, and include, as in the other cabins, a wash-stand with fresh water laid on. Behind this cabin, and separated from it by a watertight bulkhead, is the engine-room, which is thus partly under the deck of the wheel-house. It contains two 25-h.p. six-cyl-

inder Hyland engines, which give the boat a speed of 10 m.p.h., a 50-volt lighting set complete with switchboard, and 42 nickel iron accumulators. Every precaution has been taken against fire, for not only is there a bilge pump on one of the engines, but by turning a lever it will supply a deck hose; in addition, there is fitted a Lux fire protection system, consisting of a CO<sub>2</sub> cylinder (with fixed piping), that can be controlled from the wheel-house and will flood all danger spaces with gas in ten seconds.

To starboard of the engine-room is a hatch down to a short alley-way leading to the saloon. On either side of this passage are the galley, bath-room, and a small single-berth cabin. Personally, I would like to alter their disposition, and I said so, and was told that it could be done without extra cost to suit individual requirements. The bath-water arrangements struck me as being very good, for both fresh and salt water are available, and

the water is both heated and pumped out by the starboard engine. Beyond the fact that the saloon is large and airy, with ample head-room, it calls for little comment except that it has a coal stove, which, though in my opinion a necessity, is seldom included in the price, as in this case. Leading out of the after-end of the saloon is a roomy double-berth cabin, which has an emergency exit to the deck; it is quite as well fitted as the owner's cabin, and in some ways I like it better. I hope later on to try some of the other and smaller boats produced by this Wakefield firm.



A STANDARD 50-FOOT HYLAND OCEAN-CRUISER, AS DESCRIBED IN THE ADJOINING ARTICLE:  
A BOAT EQUIPPED WITH "EVERY FITTING CONDUCTIVE TO COMFORT."

formed that for tropical climates this wood was recommended, but the cost would be something over £100 more. Below decks I found accommodation for five persons in cabins, and thirteen all told if the saloon and crew's quarters are included. This means that, if thirteen friends bought one of these craft, they would each contribute only £173 for many years of cheap holidays.

Starting from forward, there are two separate cable lockers, which is rare in small boats, but is the obvious way to prevent the cables becoming tangled. Next comes the fore-castle, with two folding cots

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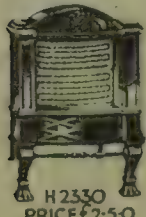
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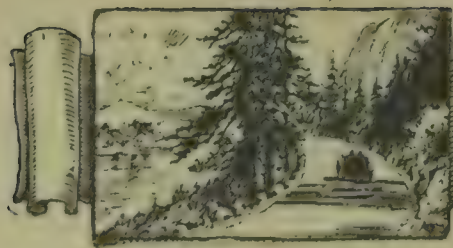
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## THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

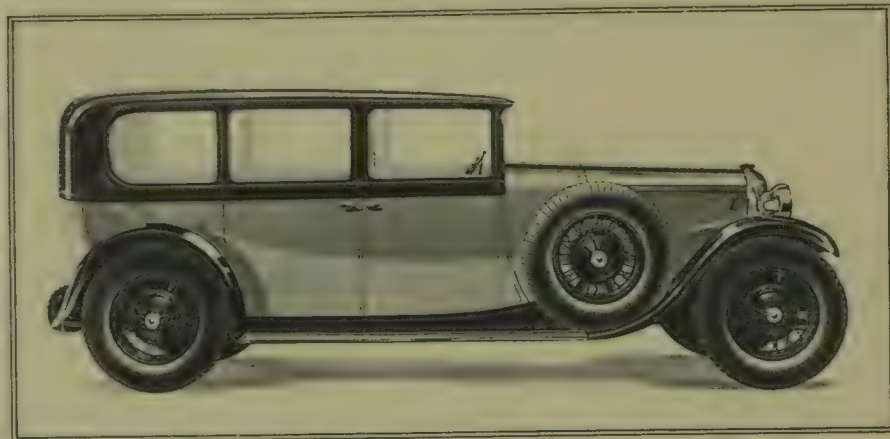
### THE NEED FOR MORE ROOM: HINTS TO COACHBUILDERS.

If there is one thing above all others I hope to see in the 1930 cars, it is full recognition by coachbuilders of the fact that the days of sparse accommodation in every type of body are past, that human beings are getting no smaller. Years ago some miscreant invented a type of body very aptly nicknamed the Nutshell, because none but Nuts liked it, or the Sardine-box, because there was no room to move in it. The horrid thing itself has disappeared long since, but its evil influence still remains. It crops up chiefly in the front seats of all but the largest cars, and it is a very detestable legacy. There is room for two people—and nothing else.

A "Little Ease." A modern Nutshell has to be extremely well conceived to be tolerable; that is to say, it must have two adjustable bucket-seats which hold their occupants without cramping, allowing them to sit at exactly the right angle, giving them plenty of room for their legs. There must be no urge to move about, no matter how long the day's drive may be. One must be perfectly comfortable sitting motionless, otherwise that ruthless cutting down of width, to make up a pretty "top line" from radiator-edge to back panel, turns the best car into a "Little Ease"—a place where there is no rest. Very few of the slender-lined cars of 1929 have I found properly

### Invisible Inches.

Slender lines are excellent things. No piece of machinery can be ugly, and a modern car must be as lovely a thing as it is possible to make it. Yet the essential comfort is often sacrificed to a design which, with a little more care spent upon it, would be practical as well as beautiful. It is only a matter of a very few inches, as you can find out for yourself by drawing the plans of two cars of the same outside appearance, but with different inside measurements. Unless the bonnet is short—and with very few exceptions all bonnets are long, and getting longer—it should be easy to add three or four inches to the width of the body, where the front seats end (about the middle of it), without making any perceptible difference to the look of the car. Its slender lines will still be there, from whatever angle you look at it, and those extra three or four inches will make a wonderful difference to its comfort.



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This car is one of the latest examples of the coachcraft of Arthur Mulliner, Ltd., 54, Baker Street, London, and Northampton. All door windows, which are made to lower, are fitted with patent winders; the division and front seat are movable, and the glass can be lowered with a patent winder; while the body is covered in black fabric material, and Triplex glass is fitted throughout. There is seating accommodation for four. The car has been supplied to the special order of Mr. I. H. Abelson, of Hampstead, for the use of Mrs. Edith Winifred Abelson.

roomy in front. By roomy I do not necessarily mean having an extra foot of width (although many cars I have driven this year would be enormously improved by it), but enough space to allow two full-sized people, clothed in appropriate winter garments, to enter, sit down, and settle themselves comfortably without interference from each other's elbows. It is not much to ask, that the driver should be able to steer with his left hand without having his duty arm "braked" every now and then by his mate's elbow, yet it is a condition rarely met with in "sports" and some other types of fast cars, where, above all others, complete insulation of the driver from outside interference is essential.

### The Price of Beauty.

In a fast car of my acquaintance, which has very beautiful lines, any amount of room in the back seats and very little (sideways) in the front, this difficulty is overcome by setting the near-side seat a few inches back, enabling the driver to move his left elbow freely. His companion's right arm is behind and below it, and he can only willfully be a nuisance. Why should one have to resort to these compromises in an expensive car, carrying a body built by a first-class coachbuilder of great repute? It is just permissible in a baby car, costing very little, but only just; and, as a matter of fact, many of the really small cars, with standard bodies, are not guilty of the sin. It seems as though the man who can pay up to £200 and no more gets better attention than he who will go as far as £600 and more.

### Shallow Seats.

Naturally you cannot widen a very short car much, but few short cars, unless they are babies, have any looks to lose. That in a normal length car the driver's companion should have to sit with his right arm round the driver's shoulders, as you see him doing every day, is absurd. Another direction in which I hope to see some improvement is in the depth of back-seat cushions in cheap cars. A shallow seat, which

stops a lot short of the inside of one's knees, can be a most uncomfortable thing, even on a short run. Until lately American coachwork has been a great sinner in this respect—not, I suppose, for the sake of economy, but because of some pecu-

liarity of taste on the part of the American motorist. It is a fashion not to be copied over here, where we certainly understand car-comfort better than any nation of motorists in the world.

### A Proper Luggage-Strap.

One of the most useful accessories I have seen for a long time is the Boyce luggage-brace, a most ingenious strap which has been sent to me by Boyce Motor Accessories, Ltd., 7, Baron Street, N.I. One is almost inclined to make excuses for describing a gadget of this sort, but I have found it so remarkably successful that, remembering the troubles we all endure through the stubborn and unaccommodating nature of the ordinary strap on which we rely for the safety of suit-cases on the grid, I believe it will interest most people who use "detachable" luggage. It is very simple, consisting of a webbing strap with a double steel hook at one end, which engages with the grid, and with a cam-lever hook at the other. A sliding buckle regulates the length required, and once that has been fixed, all that is necessary to secure or release the luggage is to pull the lever on the locking device—a matter of one second.

It cannot slip or work loose, although I have found that when it is new the webbing stretches a very little. No amount of rough riding seems to have any effect on it, and one's luggage "stays put" in a way I have never known with ordinary straps. It is impossible for it to slip backwards or forwards, and the correct tension (not very high, although 100 lb. can be got if you want it) keeps everything absolutely immovable. One brace, used lengthways, is enough to hold any amount of things. The prices vary from 8s. 9d. for the 4 ft. length, to 11s. 3d. for the 10 ft. A really invaluable invention. JOHN PRIOLEAU.



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This interesting photograph was taken outside Captain Malcolm Campbell's garage at Povey Cross. The Alsatian seen with his master in the foreground is described as an exceptionally well-bred dog. He looks as full of "go" as the "Blue Bird"!





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## NOTES FOR THE NOVEL-READER.

(Continued from Page 642.)

his ability as a novelist shows itself with high success in this excellent novel, where a fictitious hero has to hold his own among the war-scarred immortals.



A UNIT OF THE FLEET OF THE LLOYD TRIESTINO LINE, THE OLDEST NAVIGATION COMPANY IN THE MEDITERRANEAN: THE "VIENNA."

"Petruchio" (Chapman and Hall; 7s. 6d.), by G. B. Stern, is not up to her best form. The modern Petruchio provokes comparisons, naturally, with his prototype, and Laurence Ferrier, American, does not stand the ordeal very well. Laurence married an Italian peasant girl who (naturally enough, again) was very soon above herself in fine new clothes and an expensive setting. So the young husband, weary of her tantrums, dragged her back to her native village, and plumped her down to live with the goats and the chickens and all the rest of it. After which Laurence discovered that he himself was peasant-born, and that that was a sufficient reason for settling on the soil of Santa Nucia for the rest of his life, Modesta being by this time tamed to complete

submission. It is quite amusing, but too thin to do Miss Stern credit. Victor L. Whitechurch's novel is also written round the lowly born. He does not sparkle, but he has made a good story out of the career of a fisherman's son who was drawn back to the sea at the last. It is just as well to warn readers not to be put off by the prologue of "First and Last" (Collins; 7s. 6d.). It is mild, but deceptively mild; the main narrative, where the big events happen, is full of action and sustained interest.

"The Monkey Tree" (Chapman and Hall; 7s. 6d.), by Desmond Coke, is an uncommonly good study of family nerves. Living with mother-in-law has never been judged to be the highest wisdom, and when a young man has been frayed by active service, and has been, moreover, a bit of a cub to begin with, the risks increase. Here you have the ex-officer, not really a bad fellow,

and two quite gallant women, coming to grief, or nearly coming to grief, over such obstacles as incompatibility of tooth-brush hygiene and the dominance of a monkey tree on the front lawn. It is most excellently told. And it is also very true to life. Which is more than can be said of "Mystery of the Open Window" (Gollancz; 7s. 6d.), by Anthony Gilbert. No one expects strict credibility in a thriller, but the journey of the trunk to Paris is an absurdity. Now this is a pity, because the masking

of the murder is cleverly done, and Edinburgh, or Cardiff, or anywhere inside the Customs barrier and the Channel would have served Mr. Gilbert's purpose as well. Another blemish is that the open window plays a very trivial part in the affair.

"The Fighting Six" (Methuen; 7s. 6d.) is a fairy story that can be confidently recommended to the boys and girls who have a proper respect for gipsy magic. Such magic, to be more precise, as can open the door to the fine old days when people not only believed in secret rooms, but possessed and even occupied them. Miss Margaret Leveson-Gower knows how to weave spells, and to waft a family of six—the Fighting Six—into the lively times of Roundheads and Cavaliers. Her charming story is admirably illustrated by H. R. Millar.



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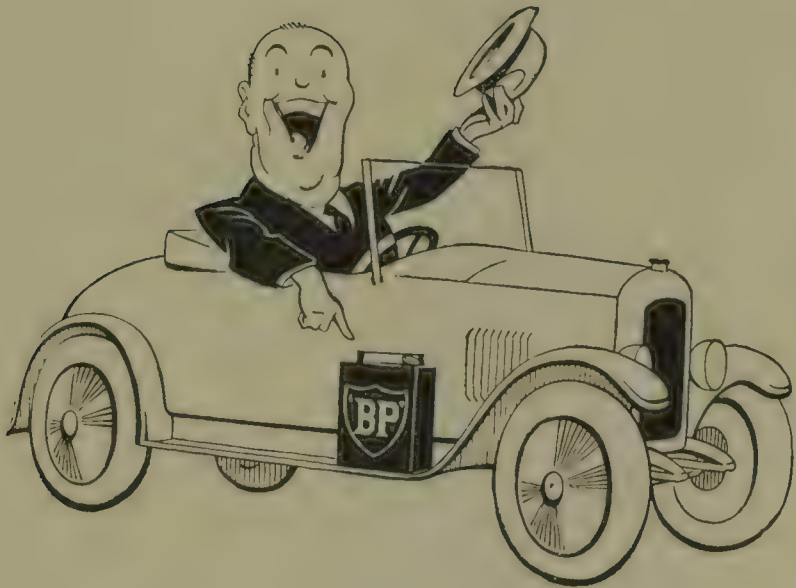
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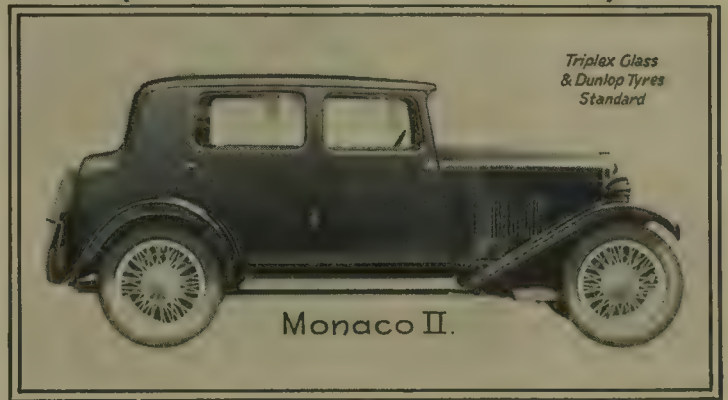


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## THE PLAYHOUSES.

## "THE BACHELOR FATHER," AT THE GLOBE.

AT the age of sixty or so, Sir Basil Winterton, V.C., K.C.B., K.C.M.G., hard drinker and promiscuous lover of women, developed a sense of solitude (or of paternity), and resolved to collect his children; a boy, the son of an Anglo-Indian lady living in retirement at Cheltenham and two girls, one the daughter of an Italian *prima donna*, domiciled in Florence, and the other the daughter of a music-hall singer resident in New York. Inasmuch as all three were found to be talented, the boy a musical composer of promise, the Italian girl something of a singer, and the American telephone girl an intrepid flyer, Sir Basil was fairly well contented with his lawyer's recovery of his progeny. Nor did the eventual recognition that the boy was not really his son displease him very much; for it enabled him to put a sentimental finish to the recovery by marrying the youngster to his Italian daughter, Maria, and by sanctioning the union of his American daughter, Tony, with his lawyer. This, in brief, is the story of the American comedy written by Edward Childs Carpenter and produced recently at the Globe Theatre. As a matter of fact, "The Bachelor Father" is a pure farce, in which the social and comedic side of the main plot is never so much as touched. It is worth seeing, however, partly on account of its amusing lines, and partly because Mr. Aubrey Smith plays the title part in his most delightful vein of high comedy.

## "HAPPY FAMILIES," AT THE GARRICK

The new Garrick piece, "Happy Families," in writing which no fewer than three women authors have collaborated—Miss Audry Carten, Miss Waveney Carten, and Miss Jane Ross—probably owes something of its inspiration to Mr. Somerset Maugham's famous comedy, "Our Betters." Indeed, its leading actress, Miss Constance Collier, is provided with a part not very dissimilar from those which she and Miss Margaret Bannerman played in that piece. Miss Collier impersonates a married woman kept by a married man, who is a respected but shady City financier. This financier has two daughters, who inherit their father's lack of morals. Fay is married to a doctor, but is the

(Continued on page 1.)

## CHESS.

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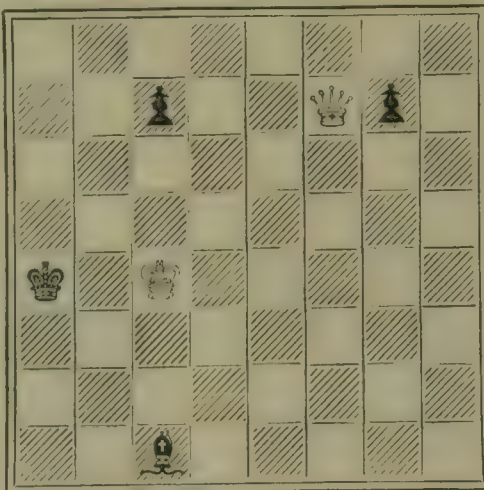
TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4055. (By NORRIS EASTER, BANSTEAD.)  
1. 2pS2p1; R3S1Q1; K2-3; 1B6; pPpp3; B2q1; 3b1; in two moves.

Key-move Bb5 (Bb1-c5), threat KtB4.

If 1. — PB7ch, 2. PKt1; if 1. — QB7 or K7, 2. QxQP; if 1. — PK7, 2. QKt2; if 1. — RR5, 2. QB5; if 1. — RB1, 2. KtBP; if 1. — BxP, 2. BxB. The point of this problem is the "valve" pawn play, the key-move allows the black pawn to open the diagonal with a check, but obstructs the Queen's line to QR7, permitting the White pawn to cover and disclose mate. A pretty variation is the move of the black KP, opening a line for the Q to defend the mating square, but closing her line to Kkt2 and shutting off the B, thus working a second valve in symmetrical and thematic form.

PROBLEM No. 4057. By RUDOLF L'HERMET (SCHOENEBECK).  
BLACK (4 pieces).



WHITE (12 pieces).

[In Forsyth Notation: 8; 2p2Qp1; 8; 8; k1K5; 8; 8; 2b5.]

White to play and mate in three moves.

In this "lone Queen miniature," attention is directed to the symmetrical arrangement of the mating squares.

CORRECT SOLUTIONS OF GAME PROBLEMS XXV. and XXVII from H. H. Shepherd (Royapuram); of XXVIII. from John Hannan (Newburgh, N.Y.); of XXIX. from A. Heath (Rio de Janeiro); of XXX. from Casino de Vigo, R. S. (Melrose), and F. N. (Vigo); and of XXXI. from H. Richards (Hove), A. G. Z. (New York), and F. N. (Vigo).

CORRECT SOLUTIONS OF PROBLEM No. 4053 received from R. B. Cooke (Portland, Me.) and Senex (Darwen); of Problems 4051 and 4052 from R. E. Broughall Woods (Lusaka); of No. 4054 from F. N. (Vigo) and A. Edmeston (Llandudno); of No. 4055 from Senex (Darwen), Wm. Whitehouse (Kidderminster), A. Edmeston (Llandudno), L. V. Cafferata (Newark), P. J. Wood (Wakefield), and T. C. Evans (Clapham); and of No. 4056 from A. Edmeston (Llandudno), P. J. Wood (Wakefield), Wm. Whitehouse (Kidderminster), H. Richards (Hove), and F. N. (Vigo).

## HEMLOCK.

In the fourth game of the world's championship, given below, Alekhin adopted a defence invented by his opponent, and thereby lost his first game since ascending the throne. When Bogoljubow devised the poison he apparently invented the antidote, as White's game is in a healthy state throughout, and Black seems to be continuously engaged in hazardous defence or unsound attack.

(Queen's Pawn Opening.)

WHITE (Bogoljubow.)	BLACK (Alekhin.)	WHITE (Bogoljubow.)	BLACK (Alekhin.)
1. PQ4	KtKB3	21. PB5	
2. PQB4	PK3	22. BBt	QKt4
3. KtQB3	BKt5	23. RB2	PK5
4. QKt3	PB4	24. PxP	KtK4
5. PxP	KtK3		

This is the deadly draught. The idea is to be able to exchange on c3 and establish a Kt (in lieu of B) on c5.

White plays to keep out the Kt and Black to dig in the QKt.

10. PK4 Castles

9. BB4

White does not hit the QKt at once, but holds the centre and attacks the weak square d6 on file and diagonal.

10. QKt3

11. RQ1 KtK1

12. KtK2 PQ3

If 12. — PB4; 13. PK5, and Black's Q side is tied up, with a nasty hole at d6.

13. BK3!

Now the B goes to K3, threatening, by PQKt4, to win the Kt.

13. — QB2

14. KtQ1 QK2

15. KtKt5 RR3

16. BK2 PB4

Black struggles for freedom, but remains weak on black squares, while the White Q has splendid range.

17. PK5 PxP

18. QxKP KtQ2

19. QB3 PK4

20. Castles RKt3

21. QxRP

In an ordinary position this capture would look risky, but

White's 25th move settles the game, as Black must now obstruct the KB file, and with the fall of the BP his game goes to pieces.

26. BxP KtB6ch

Ingenious, but futile.

27. BxKt QxP

28. QQ6 QR5

If QxQ, Black is 3 pawns down, and the Kt on the fatal d6 dominates the board.

29. PKKt3 QR6

30. PK5!

A beautiful move to which there is no answer. The champion should have resigned here, as the continuation affords a pathetic spectacle. We give the moves made as a matter of record though 'twould be kinder to draw the curtains of the death chamber.

30. PR3

31. BQ5ch KR2

32. QxR KtxB

33. PxKt BKt5

34. RQ3 QR4

35. KtQ6 BK7

36. KtB7 RKt3

37. RQ2 BB5

38. QB5

And Black, at long last, resigned.

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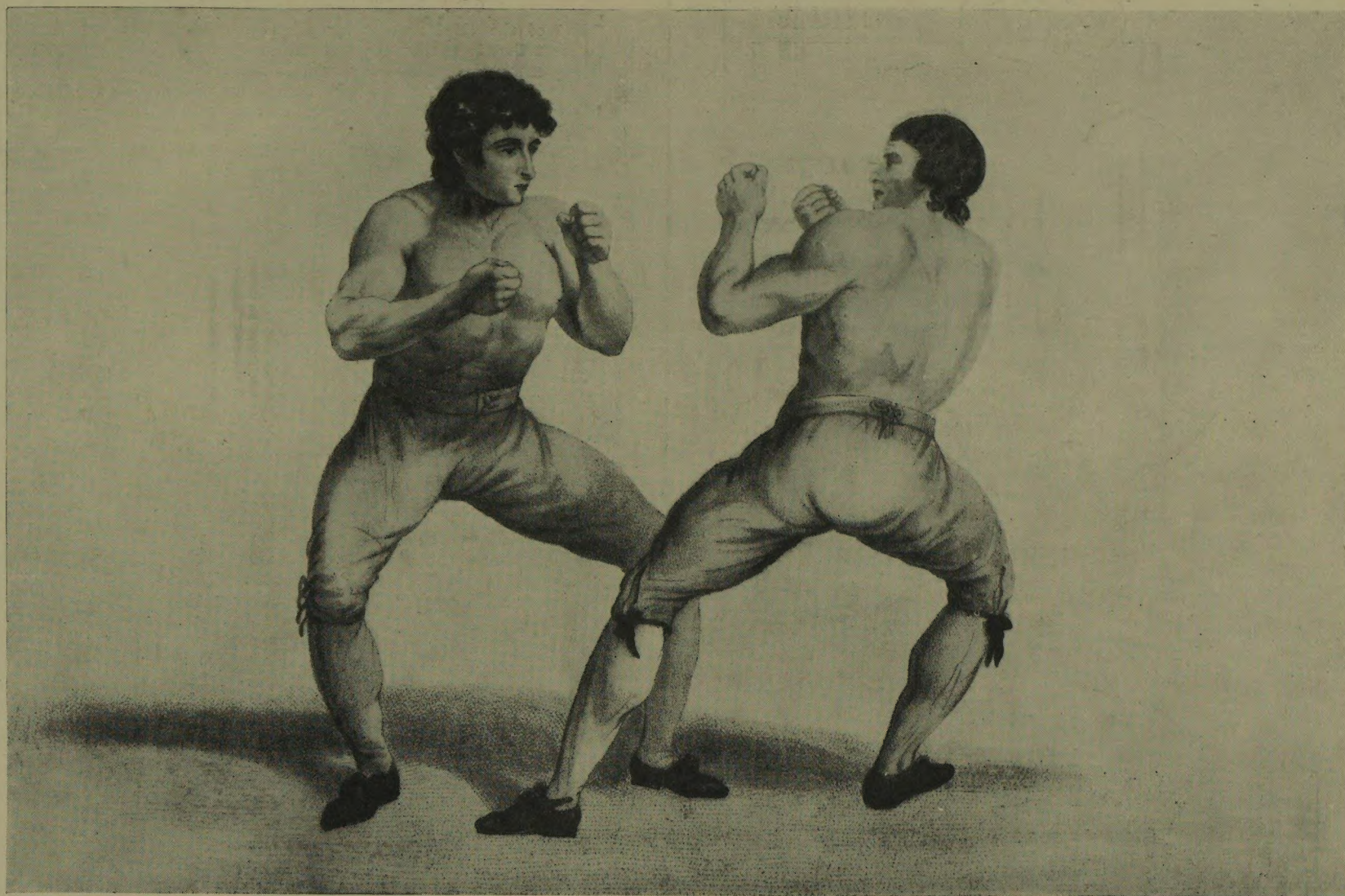
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## ELECTRICITY IN DAILY LIFE.

By PROTONIUS.

### ODD USES FOR ELECTRIC LIGHT.

ONE of the chief reasons for the popularity of electric light is the fact that it can, easily and instantly, be switched on or off from any adjacent point. This advantage is not only a great convenience; it is also a source of economy. It does away with the tendency to leave lights burning in unoccupied rooms, on account of the trouble involved in "lighting up" by the older methods. With electric light, only the lamps actually in use need be kept burning. To the rising generation the act of switching off all lights when leaving a room has become almost automatic. The habit has sunk so far into the sub-conscious that frequently, without the least intention, people will, before closing a door, put a roomful of startled folk in darkness!

Although this facility of switching marked a radical departure in our domestic habits, people have tended to be very conservative about it. They have not, as a rule, developed it beyond the elementary stage of a switch at the door for one lamp or a pair of lamps. "Multiple switching," which is the art of arranging the control of lamps from several points, is still a mystery to the great majority of householders. Yet its application, in quite simple forms, can add greatly to the convenience and economy of electric light. The most useful application of multiple switching is on staircases. Where the hall light and the landing lights are each controlled by a single switch, it is almost necessary to keep one or more of them burning constantly in order to enable people to move up or down stairs in safety. But if things are so arranged that all the lights may be controlled from any floor, there is no need to waste light. Anyone going upstairs or downstairs switches the lights on in advance and switches them off in the rear. The advantage of this arrangement is almost obvious, but an astonishing number of people are still unfamiliar with it in their homes. The ease and economy of two-way or three-way switching soon cover the additional first cost. To these benefits we may add the facility, in times of emergency, of instantly illuminating all the stairways from a single point. Corridors and cellars afford another sphere for multiple switching. So does the garage, though it is generally neglected. The switching arrangements in connection with the usual garage adjacent to a house are generally quite primitive. It may be necessary to alight to open the gate leading from the roadway, but there is no reason why, by means of a switch near the gate, the drive, the exterior of the garage, and the interior as well should not be illuminated in advance. Such lights, also, can be controlled either from the garage or from the interior of the house itself. With an equipment of this kind all groping in the dark for switches when the car is being taken out or in is avoided. Every garage should have a wall-plug for an electric hand-lamp, which is very useful for inspection purposes. Where the covered workshop type of insulated lamp-holder is used, and the flex covered with a hard rubber sheath, the risk of shock is eliminated. The same wall-plug will serve to supply power for the small heaters which keep radiators from freezing in the coldest weather.

Some discussion has taken place recently on the subject of electric burglar-alarms. These devices seem to have a tendency to go off even though Bill Sikes is "resting." They tend, in fact, to be over-sensitive. But no such fault is displayed by a burglar-alarm which relies on light to scare the marauder. A simple and quite positive device can be fitted to a garage door to switch on lights inside or outside the garage, and inside the house also, when the garage door is opened. There is nothing a burglar detests quite so fervently as a flood of light on the scene of his operations. Anyone who is nervous of burglars in general may be recommended to fit outside the house a few powerful lamps, controlled from a convenient point inside the house. Such an arrangement would give Raffles himself an attack of nerves.

A more normal arrangement for discouraging the enterprise of thieves is made possible with the use of a "time-switch." A time-switch is a clock which, at any pre-determined hour, operates a switch, and so turns lights on or off. Its most common use is to control the window illumination in shops, after the establishments are closed, but it may also be used to switch on the hall light in a house or flat which is unoccupied for the time being. In this way the premises are made to appear occupied. If desired, this ingenious form of deception may be carried to much more artistic lengths. The lights in the sitting-rooms, kitchen, and bed-rooms may be switched on and off at such times as are necessary to give the illusion that the inhabitants are following their usual habits of working, dining, reading, playing bridge, and going to bed.

There is another subsidiary use of electric light which is not adopted as frequently as its advantages might suggest. Special electric lamps are available, which give a light of night-light strength. They are either small "neon" lamps, affording a soft rosy light, or—on alternating current circuits alone—small "transformer" lamps giving a light of two or three candle power. These lamps take a negligible amount of current. For nursery or sick-room use they are ideal.

### 'THE ROMANCE OF THE PORTUGUESE IN ABYSSINIA.'—(Contd. from p. 624)

other things, of the source of the Blue Nile, builder, careless of any hazard, "the most remarkable of all the Jesuits who laboured so zealously"; Affonso Mendez, blundering in devotion, receiver of the Emperor Susenyos (Seltan Sagad) into the Roman Catholic Church in February, 1626; all these did their utmost. But in 1635 the "Frank Alfonso" had to confess defeat after rebellion and bloodshed had caused chaos, the abdication of the royal convert, an official restoration of the old faith, and the triumphant singing of "At length the sheep of Ethiopia freed From the bold lions of the West Securely in their pastures feed. St Mark and Cyril's doctrines have overcome The follies of the Church of Rome. Rejoice, rejoice, sing Hallelujahs all. No more the western wolves Our Ethiopia shall enthrall." The pray-for-alls had undone the work of the fight-for-alls!

Not long afterwards "some French and Italian priests, neither Jesuits nor Portuguese, were sent to try to enter the country; but they got no further than the coast, though their heads and their skins stuffed with dried grass were sent as an offering to the Abyssinian emperor by the Moslem ruler of the sea province, with whom a treaty had been made to allow no foreigners to penetrate into Ethiopia."

"Even to-day the 'gates of Abyssinia' cannot be said to be very widely open." The why and the wherefore have here been hinted at. Mr. Rey reveals them in their every aspect, learnedly, lucidly, and entertainingly. It seemed to him "a task worth some effort," this piecing together of records to create a complete story: none will disagree with him, and all should be duly grateful. There will be no rush to visit grandmother, in emulation of that particular Prester who preferred home cossetting to unsought instruction!

E. H. G.



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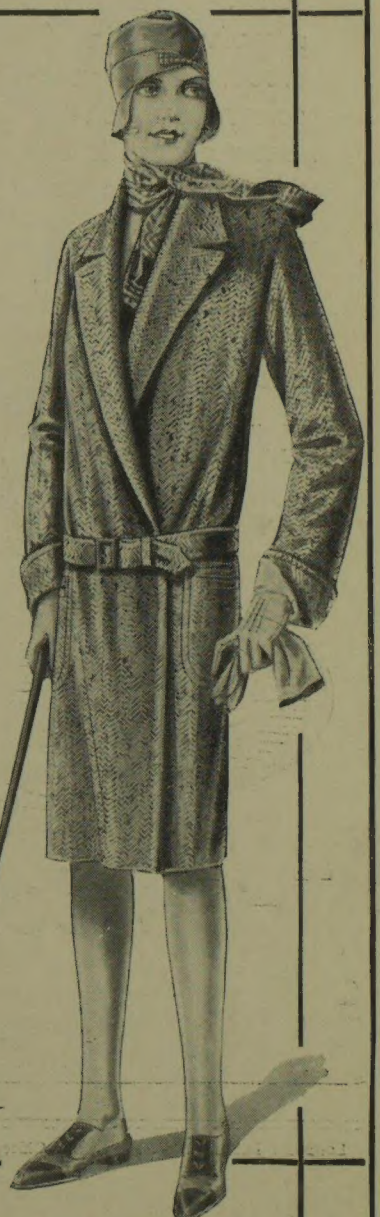
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## THE PLAYHOUSES.—(Continued from Page 4.)

mistress of a friend's husband. Daphne wants to be the mistress of a married politician; but, since he expects to become an Under-Secretary, and so can only take her as his temporary paramour, she pairs off with a stupid but titled young man just before curtain-fall. The authors want Daphne to be accepted as a tragic character, or, at any rate, to be regarded as a sort of Una. But the young lady is, after all, only a would-be husband-stealer; and her impersonator, Miss Audry Carten, scarcely succeeds as actress in carrying out her intentions as author. To the credit side of the play must be put some amusing and characteristic dialogue and some very diverting acting from Miss Collier, who might with advantage have been afforded more opportunities. Playgoers, in fact, who will accept witty and humorous lines in place of dramatic scenes, ought not to neglect the entertainment offered them by the Carten Sisters.

## "FOLLOW THROUGH," AT THE DOMINION.

A play which engages the services of Mr. Leslie Henson, Mr. Mark Lester, Miss Elsie Randolph, and Miss Ivy Tresmand, ought to be highly comical and consistently tuneful. More especially when these

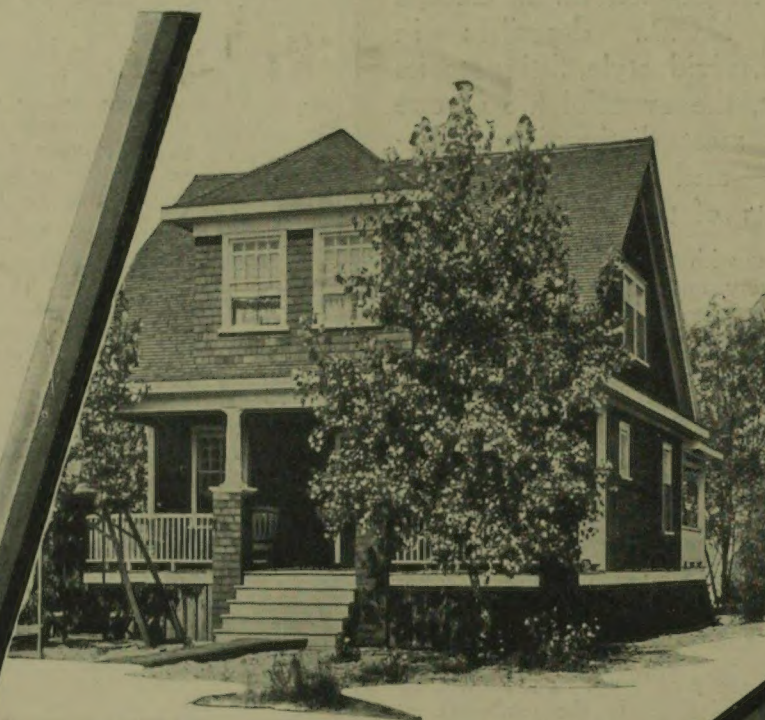
excellent players are assisted by so talented a new recruit as the American soubrette, Miss Ada May. But "Follow Through," though it was admirably served by its interpreters and was responsible for the opening of a magnificent new theatre, proved something of a disappointment on the first night. This was due partly to the poverty of the musical score, which relies on one or two tunes repeated far too often, and to the over-elaboration of the mass-dancing. A big theatre like the Dominion must, of course, rely a good deal on the chorus; but their work ought not to be allowed to obstruct the business of the principals. Mr. Henson, as a golfer interested in the training of Miss Randolph and Miss Tresmand, rivals for the women's championship of the links, makes perhaps a more amusing figure in musical comedy than he has ever cut before. But we want quantity from him as well as quality; and he ought to be given a good deal more to do. So ought Mr. Lester, whose abilities are almost wasted in this show.

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Hackett, in the bright comedy he has written for the St. Martin's under this title, asks us to think more kindly of the telephone girl. Here she is: Phoebe Selsey by name, a cheerful, confused, sentimental little soul, at the switchboard of the Grand Hotel. Kept busily occupied by certain rooms, mobbed by visitors, pleasant and unpleasant, and thrilled by mystery—a dead body having been seen through an open door, and that body having been spirited away, Phoebe, made as engagingly feather-brained and sedately perplexed as the art of Miss Marion Lorne can accomplish, wonders about it all, and, with the help of a free-and-easy oil-pro prospector who has the confiding ways and genial levity we associate with Mr. Hugh Wakefield, gradually unravels the mystery. Though there is a pretty lady involved in the affair, made as pretty as you could wish by Miss Diana Wynyard, and a jealous husband (Mr. Neville Brook), and various persons on whom suspicion fastens, giving good acting parts to Mr. Robert Holmes, Mr. Leonard Upton, and Mr. Antony Holles, it is the comedy scenes between Miss Lorne and Mr. Wakefield that matter most, and both artists are to be found in their most entertaining mood.

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